

# *Minicam* Photography

NOVEMBER, 1946 • 25 CENTS • 30 CENTS IN CANADA



*In this issue*

## The New Deal in Farm Photography

# See 3 big features in Argus C-3—

**MODEL C-3 ARGUS** is waiting for you now at your favorite camera shop. Note the 3 major features that are musts for mini-cam experts. Check the bonus of other advantages that are extras in Model C-3. That quick setting shutter speed dial, for

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# Minicam Photography

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Cover by E. L. GOCKELER



by Joe Clark  
(See page 42)

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# COMPARE!

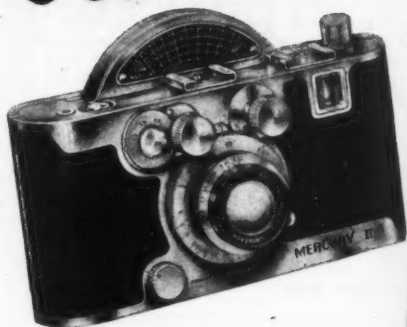
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1. Si, si, SMP training helps many an aspiring photographer to realize his ambitions, as in the case of recent graduate MARK WARREN (see above). Warren, who was of "amateur standing" before coming to the School, has now opened his own studio in Cincinnati, Ohio!



2. "Since leaving the School I have opened a new studio," writes SMP graduate HARRY HINGLEY of Hanover, Ontario, Canada (see left). "Although I operated a small studio prior to attending the School, one of this size would have been out of the question without the School's detailed training." Hundreds of "in-the-know" professionals have found, like Hingley, that advanced brush-up courses at SMP open wide new vistas of opportunity, and speed the journey to photographic success.



3. Looking ahead to an exciting photo career together are two recent graduates of SMP—L. ROSENBERG (above left) and MORRIS FISHER (above right), who will open a combined photo supply store and studio. Many a pair of SMP students who meet at the School decide to pool their resources and abilities in photographic enterprises.



4. Information Please! "What about tuition fees?" Specialized courses day or evening, are exceptionally moderate. Visit the School, or write for outline of courses. Address H. P. Sidel, director, Dept. M11.

**THE SCHOOL OF MODERN PHOTOGRAPHY**  
136 East 57th St., New York City

## The Last Word

### 15 Yards "for Not Clipping"

Sirs:

I'm confused. On page 67 of your September issue there appears a title, "A Trick Filter for Kodies." Miss Relyea is obviously talking about a graduated yellow filter to be used with black-and-white film. It would never be used for color material—I hope.

HAROLD THURMAN,  
Miami Beach, Fla.

• We're guilty of a poor tackle, Coach. Thought we had this subhead blocked on the five yard line, but it got up and ambled over for a touchdown unnoticed.—Ed.

### The Sure Way

Sirs:

This would work better on 35 mm. color film, but what the (censored) has happened to MINICAM? I prefer to buy my magazine on the stands and save having it mutilated, masticated and/or dissipated by the P. O. Department, but for 70 days now I haven't seen a copy and have found but one person who has! While I would prefer to continue buying copies on the stands, the prospects are so poor that I am enclosing a check for a subscription. Keep 'em coming regularly; I enjoy MINICAM thoroughly.

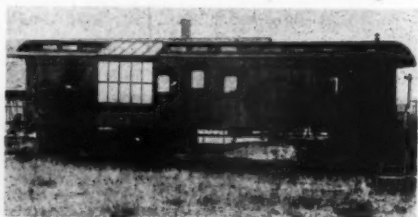
ROBERT L. JONES,  
702 West Venango St.,  
Philadelphia, Pa.

### Photo Car

Sirs:

Although this photo car of around the beginning of the century is hardly practical, nevertheless it is interesting because of its very difference. It was owned and operated by two photographers named Hutchings and Crum, and was placed on a switch for a few days in a town, then when business slackened, it was moved, by train, to another town. Note the skylights and highly ornamental carvings on it. It had sufficient room for making the exposures as well as finishing them.

BERNARD L. KOBEL,  
Box 105,  
Frankfort, Indiana.



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## Super SPLICER

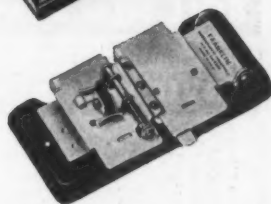
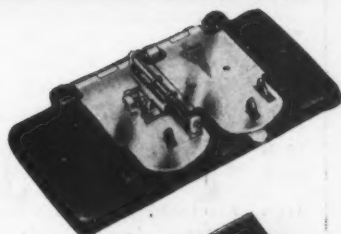
A medium priced unit that accomodates 8mm and 16mm silent and sound film. Plates are of chromium plated steel, attached scraper blade springs into action when needed, but is held out of the way during splicing operations. Complete unit is **\$7.95** mounted on a wooden base.

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## Flash for Church Weddings

Sir:

Sorry I haven't written this sooner but after reading the MINICAM article by William A. May on photographing church weddings, I feel it altogether fitting to come forth with the following comments on the article. Mr. May stated: "I have yet to see a good indoor job of church wedding photography done with single flash." Perhaps he has yet to see them, but I have taken plenty of them and so have my employers, Baldwin-Chase, photographers of Flint, Michigan. We do not use the new "Sports Type" film but stick to Super Panchro Press Type B, and our church shots range from one second to 1/100th second exposure. Furthermore, we have yet to be reprimanded for creating a disturbance during the ceremony. On the contrary, we are always welcome at any church in this and neighboring cities.

WARNER SIMMONS,  
 1118 Detroit Street,  
 Flint, Michigan.

## Straight-jacket?

Sirs:

Enclosed are three pages from your July issue. (Roland G. Spedden pictures) I've been a reader of MINICAM for a long time, and have liked it up until the July and August issues. The way I see photography, pictures are something that should appeal to the eye and add to a person's mind rather than confuse it. After looking at these pictures for quite a while, I believe that I'm ready for a straight jacket. With limited space, I believe you must have other photos to interest both the amateurs and professionals. What do you say?

THEODORE SMIGLEY,  
 135 Cedar Street,  
 Hot Springs, Ark.

## Congratulations

Sirs:

I think MINICAM deserves to be congratulated for printing the Roland G. Spedden articles in the July and August issues. Some photographers won't like his work—that's to be expected. Others, like myself, appreciate an opportunity to study the work of a man who has imagination enough and gumption enough to get somewhere with his photographic experiments. More power to him—and to MINICAM for presenting him!

JOSEPH F. STRICKLER,  
 Greeley, Colorado.

## They Stink!

Sirs:

What back alley trash pile did you have to scavenge in to dredge up those Roland Spedden so-called photographs? They stink.

C. B. FREEMAN,  
 Wellesley, Mass.



"Upon the recommendation of a friend who graduated from the school into a lucrative photographic career, I enrolled in New York Institute. Immediately after graduation I secured a position as industrial photographer in a large corporation. Thanks to the thoroughness of my N. Y. I. training, I am now able to handle not only my industrial assignments but commercial, publicity and portrait photography as well. In addition to this, I have a studio at home which is a source of extra income. I am truly grateful to N. Y. I. for making this possible."

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says

*Harold J. Davies*



New York Institute of Photography  
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**37th  
YEAR**

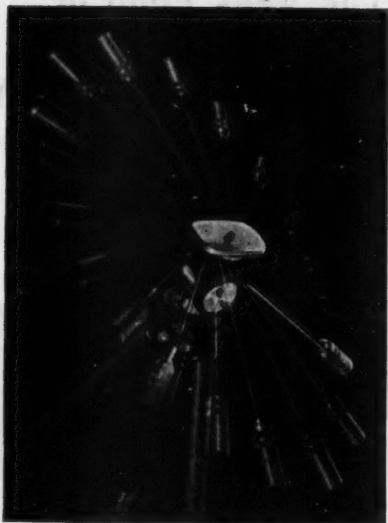
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### They're Wonderful

Sirs:

Let's have more articles like the one Joe Munroe dished up on Roland Spedden in the July and August MINICAMS. Next time, though, make the instructions on how to control reticulation more complete. Spedden's pictures are wonderful—but how does he do it?

ARNOLD WHITEHOUSE,  
237 Chalsey Road,  
Queens, New York.

### Friendly

Sirs:

Whether you realize it or not, there is an air of friendliness about your publication which I fail to find in any other photographic magazine. This is, to me, typified by the prominent place in which you locate letters from your readers. It makes me, and others like me, feel that you are running the magazine as nearly the way we want it as possible.

BOB HANKO,  
237 Hillcrest Blvd.,  
Millbrae, California.

### First Time

Sirs:

You can talk about salons, is photography a science or an art, etc., but the great majority of us (in my opinion, at least) just want to learn to make better pictures.

So I am accepting your invitation to send in prints for criticism although it's the first time for any of my pictures to go anywhere except in my own personal photo album. I'm curious to see what a man of Axel Bahnsen's standing in the photo world thinks of the work I do for my own pleasure.

JOHN E. HICKS,  
16th Photo Squadron,  
MacDill Field, Florida.

### Gagged, maybe?

Sirs:

If you have five men on your staff who are followers of the 35 mm (camera), all I can say is they sure don't have much to say in your magazine. How about more 35 mm. stuff?

ELMER S. CHRISTENSEN,  
517 5th Ave., W.,  
Warren, Pa.

• We're all for good 35 mm. material, Mr. Christensen. But if you'll check back on the editorial you are referring to (page 10, August MINICAM), you'll note that no reference was made to MINICAM staff members using 35 mm. cameras exclusively. For many years now the term "miniature" camera has embraced any and all cameras producing negatives up to and including

2 1/4 x 3 1/4".—Ed.



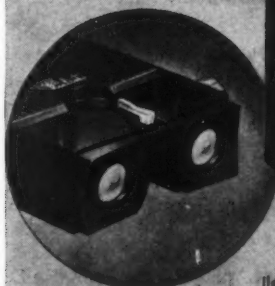
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# PHOTO MARKETS

By MAY SULLIVAN

*Editorial Secretary*

**European Picture Service**, 353 Fifth Avenue, New York 16, New York, needs sets of storytelling pictures, preferably on scientific subjects or on famous, nationally known personalities, interesting hobbies or occupations, etc. The pictures would not only be sold in the United States but also syndicated in foreign countries. Fifty per cent of the proceeds are paid as soon as pictures are sold. *Color Requirements:* 4 x 5 Kodachromes, outstanding color only. Hunting, fishing, vacationing, scenic, and animals.

**Hollywood Press Syndicate**, 6605 Hollywood Boulevard, Hollywood 28, California, have informed us that all interesting types of photographs are needed—human interest, oddities, art studies, unusual views and subjects. Can use single photographs and in series for layouts. *Color Requirements:* Same as above specifications for black and white; Kodachromes in sizes from 4 x 5 and larger.

**Globe Photos, Inc.**, 139 West 54th Street, New York 19, New York, are in the market for outstanding photo-journalistic stories that run from ten to twenty photos with full captions and short lead. Also ideas for photo-stories from which they can obtain definite assignments. *Globe Photo* is an agency that handles only the work of professional photographers. They work on a 50-50 basis and pay as soon as the magazine or advertising agency pays them. *Color Requirements:* This agency handles color photography for magazine use or advertising and calendar illustration. They have a stock color file.

**Open Road Publishing Company**, 136 Federal Street, Boston 10, Massachusetts. This publication wants action photographs of young men. Wide variety of subjects possible; sports, travel, outdoor life, how to do, how to make, etc. Posed shots and "kid stuff" not suitable. Rate of payment ordinarily is \$5.00 per glossy print; higher rates for assignments. *Color Requirements:* Four-color transparencies sometimes required for cover panels; special subjects requiring correspondence.

**The Rudder Magazine**, 9 Murray Street, New York 7, New York, is in the market for photographs of yachts—sail and power—and will pay \$5.00 for photos upon publication. They would prefer that you write and tell them what you have for sale before submitting material. Please include return postage.

**Junior Joys**, 2923 Troost Avenue, Kansas City 10, Missouri. This is a weekly publication. Photographs required are those portraying action, seasonal emphasis or scenic value, appealing to ages 6 to 12. Prints should be glossy and preferably 5 x 7 or 8 x 10 inches in size. Payment at rate of \$3.00 to \$5.00.

**Phoenix Mutual Life Insurance Company**, Hartford 15, Connecticut. Mr. C. Russell Noyes, assistant advertising manager advises us that his company can use scenic photographs of all types and for those photos accepted, they will pay \$10.00.

**The School Musician**, 230 N. Michigan Ave., Chicago 1, Illinois, is in the market for photos pertaining to instrumental music among young people of any age. Pictures should contain a certain amount of action, and may depict any phase or use of instrumental music. Names, addresses, and schools should be printed on back of photographs. Return postage should be enclosed and payment will be from \$2.00 to \$5.00 depending on position used in the magazine.

**The Lookout**, Eighth & Cutter Streets, Cincinnati 2, Ohio. This magazine wants 8 x 10 upright, glossy, sharp black and white photographs; human interest or scenes of exceptionally good composition. Rate of payment, \$3.00 for inside use, \$5.00 for cover use.

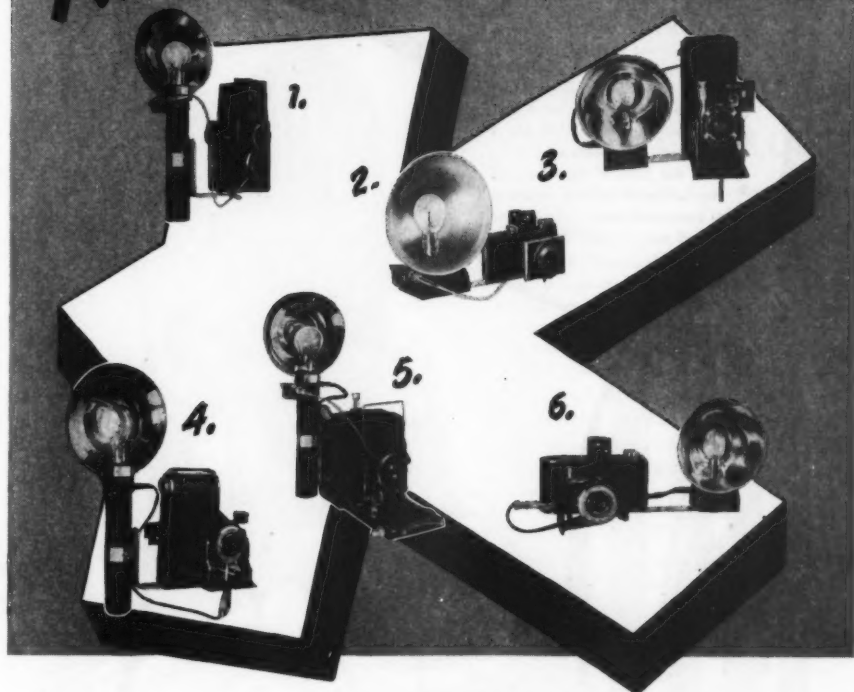
**Empire News Photos**, 40-03 National Avenue, Corona, Long Island, New York, say that they wish to hear from free lance photographers who would be interested in having their pictures marketed for them on the customary 50% commission basis. Director Art Mones is interested in spot news and features, single shots, or story layouts. Work must be high class.

**Bruce Magazine**, published by the E. L. Bruce Company, Box 397, Memphis, Tennessee, is interested in seasonal landscapes for covers, unusual types of houses and uses of lumber and wood. They specifically request, however, that you do not send pictures of logging or lumber manufacturing. Rates of payment are \$5.00 for cover photos, \$3.00 for photos used inside.

THERE'S A

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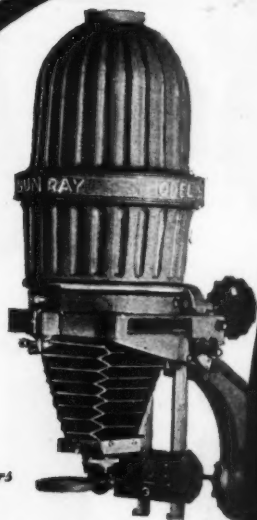
How to Choose Your KALART *Speed Flash*: For snapshots, choose the KALART Compak (Fig. 2, 3 and 6), which has a specially designed reflector for midget bulbs. Choose the versatile KALART Master (Fig. 1, 4 and 5) for extension lighting and multiple flash, as well as snapshots. Takes all size bulbs.

Choose the *Passive Synchronizer* (Fig. 3, 4 and 6) if your camera has a self-setting type shutter. Choose the *Automatic Synchronizer* (Fig. 1, 2 and 5) if it has a set-and-release type shutter.

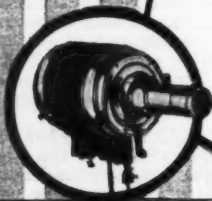
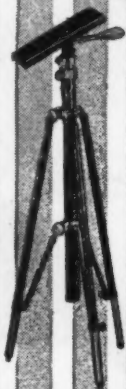
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Because the finished print is the real objective when you click the shutter, the choice of the right paper developer for the final step is often the difference between salon quality and disappointment. Edwal Paper Developers are designed to bring out all the delicate gradations of tone that are in your best negatives. For exactly the results you want—choose an EDWAL Developer! Get a bottle at your dealer's today. Mail coupon below for descriptive circular 80-11M.

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I am sure that you will like to know that I have your Flash-Tronic  
contribution to one of the best contributions to the photographic field  
in many years.

In so many instances, stillcameramen for 20th Century-Fox Film  
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using your Flash-Tronic than in the past. I have also been able to  
make my pictures in the dark without the use of a tripod. I have  
also been able to make my pictures in the dark without the use of a tripod.  
I am so pleased with the results of all the tests I have run that  
I am recommending to my associates that the Flash-  
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Sincerely,  
**Emmett Schoenbaum**  
Stillcameraman  
20th Century-Fox

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Without reservation Flash-Tronic provides positive  
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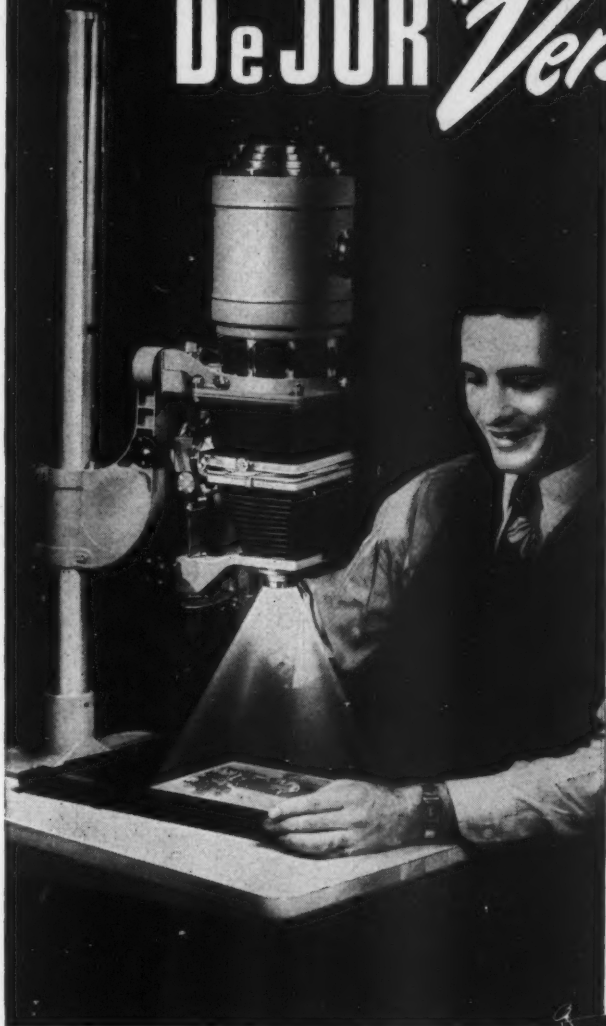
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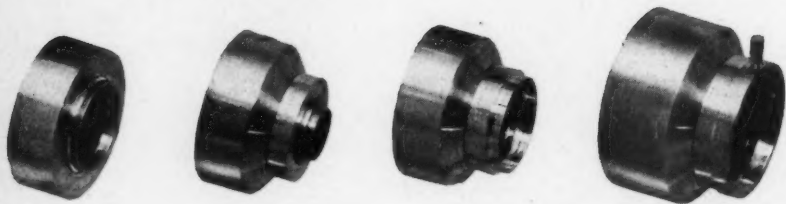
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**Take your camera into your dealer's today and get it properly fitted with a new Tiffen Combination Lens Shade and Filter Holder.**

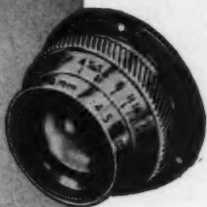
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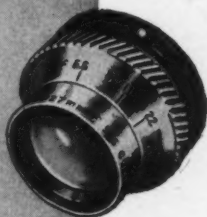
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List Price, \$23.00  
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Many of the so-called modern enlarging lenses were designed back in the '90's or thereabouts. Although these lenses met the needs of 19th century photography, they are inadequate for today's and tomorrow's requirements—especially so in color.

Apos Colorstigmat Enlarging Lenses were designed as recently as 1945. Into them have gone modern thinking and engineering based upon the latest developments in photography and the newest discoveries in optics. Created primarily for the next major move in photography—**color printing in your own darkroom**—Colorstigmat lenses can also handle black-and-white perfectly. Guaranteed resolving power: 1000 lines per inch in color; 2000 lines per inch in black-and-white.

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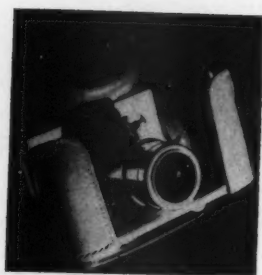
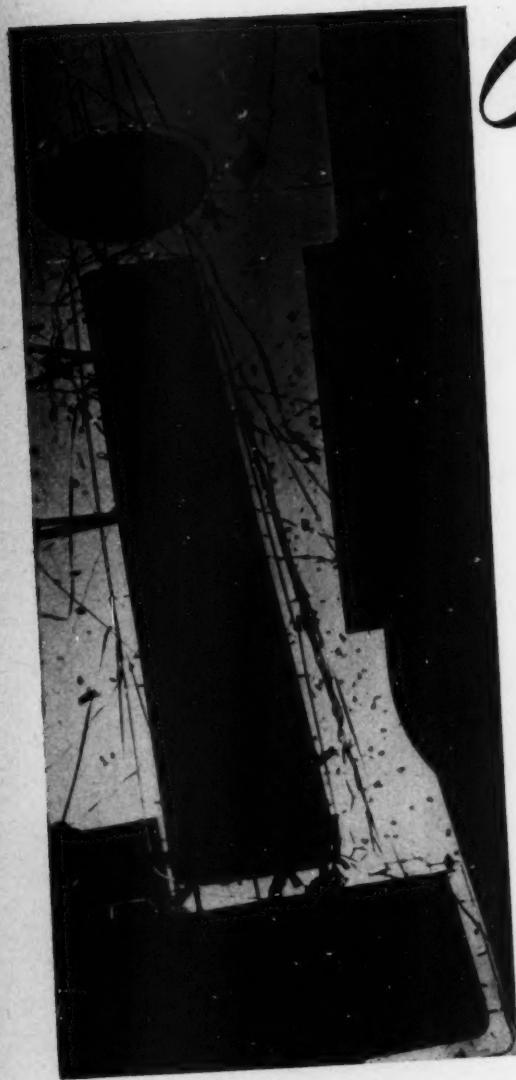
NEWARK 2, NEW JERSEY

# Brazilian Pattern

as seen through  
the camera lens  
of

*Thomas J. Farhat*

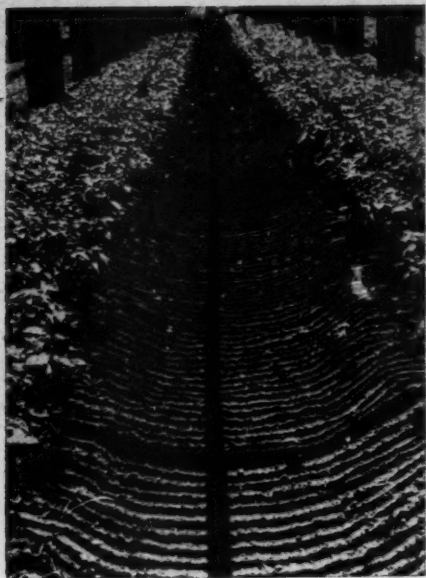
**Foto Clube Bandeirante  
Sao Paulo, Brazil**



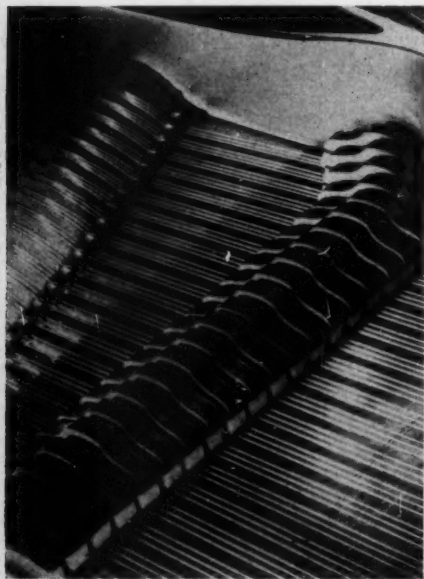


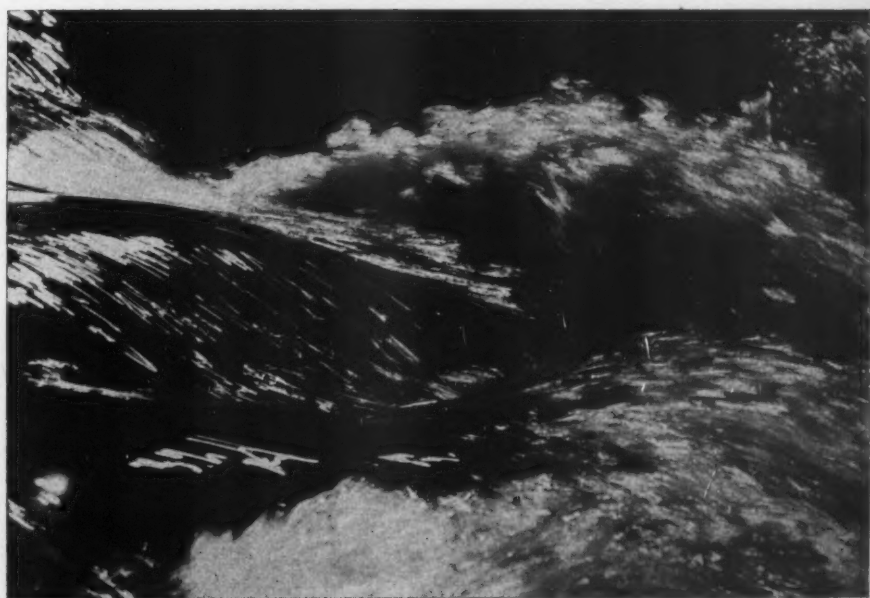


**A BRAZILIAN SALUTE TO SOCCER.** This unique cast-shadow picture was made by Farkas during a soccer game at Pacaembu Stadium while spectators stood shielding their eyes against the late afternoon sun.



THE EYE THAT SEES pattern in the everyday scheme of things is the discerning one which will dramatize, through photography, the commonplace. These pictures do not represent the entire scope and character of Brazilian photography today, but rather they reveal visual design which compels Tom Farkas to expose lots of film on his daily rounds. We think he does it rather well, whether it be the rhythmical structure of a piano at home, an arrangement of oil drums, the free-flowing rhythm of rushing water or the abstract quality of trolley wires.







# The New Deal in Farm Photography

BY JOE MUNROE

A NEW MAGAZINE, *Farm Quarterly*, has created a different kind of photograph that people like to look at; especially farmers. It's the kind of photograph that combines functional usefulness with æsthetic beauty. This same technique can be applied to other fields, plumbing for instance, or even babies.

I am the staff photographer of *Farm Quarterly* and was one of the photographers to whom the editors explained their Big Idea. When the editors first interviewed me I was still wearing an Army Air Force uniform and shopping for one of those pin striped, light blue suits which was the furthest thing I knew away from khaki. They asked me: "How would you take a picture of a cow?"

"A cow?" I asked.

At various times I've been a pictorialist, a commercial photo finisher, and a public relations photographer in the Army. Down deep I felt that if I could make an interesting shot of a machine for General Motors, or of a piece of sculpture for the Cranbrook Art Academy, I could

surely make a good picture of a cow. But for the moment I was stumped; and I thought of the only, real "cow shot" I had ever made.

While a member of the Detroit Camera Club, we had a Sunday photo outing on a member's farm. I wandered off to coax a cow to look over a fence near the rim of a hill. Scrambling down the hill about twenty feet, I pointed my camera up at the cow, and capped the lens with a yellow filter to bring out a few fleecy clouds in the sky. Striving for an accent, I moved over a few steps to include a graceful, maple sapling in the foreground.

I wasn't trying to take a picture of a cow, but to win a prize on the club's print night. The animal was incidental to what I hoped would be an overall nostalgic scene representing the sentimental qualities people in the city think of when they hear the word "farm." The picture hung in about five salons and *Camera Craft* published it.

I had used the cow as a piece of scenery. This kind of farm picture was being

---

This character, with a sweet tooth and sinister motives, will cut down a tree to fill his pail with honey. For the folly of felling the trees and clearing the fence rows the farmer has fewer bees to pollinate his crops.

This picture represents the new deal in farm photography because the subject is shown in his natural setting and is neither flossed, slicked, nor prettied up. With the horizon practically in the middle, and the man centered and standing straight up, the whole impression is one of direct honesty.

The interpretation is achieved by using the subject's tools of his trade—an axe, a hood,

and his honey gathering gear. To give it the sinister note, the subject was turned into the sun so that he squinted. If he were smiling, he'd be a "nice guy" losing the effect desired from a man who chops down trees to get honey. The man was made big and dramatic by the photographer moving close to the subject, to fill the negative's height with the figure.

The lyrical or æsthetic note is given to the picture by darkening the sky during enlarging to bring out the clouds and the feeling of distance given to the background by the subject looming up so large and close to the viewer. Townsend Godsey was the photographer.



**This daring distortion** of two oxen is typical of the new deal in farm photography. Kosti Ruohomaa chose his shooting view point from below the crest of a small ridge, and explained to the farmer that he was going to frame him between his team of oxen. With an X-1 filter on Supreme film in the Rolleiflex, the clear blue tone of the sky is rendered in its proper grey; the same filter lightened the green grass.

Kosti shot from eight feet away, filling the negative with the two heads which has the effect of distorting the animal's head in relation to the objects in the background. With that technical device, we can emphasize those objects that we wish to in our pictures. Had Kosti shot from thirty feet away the man would have been the same size as the oxen, losing the drama of the picture.





NEW ENGLAND FARMER

KOSTI RUOHOMAA

**This amiable still life** was made at Louis Bromfield's farm, Malabar, which was the scene of his book, *Pleasant Valley*. Joe Munroe says:

"Inside the spring house, where this shot was made, the dark non-reflecting walls made it necessary to use large size flash bulbs (#2s) in order to stop the lens down for adequate depth of focus. A Wabash #2 bulb was used on an extension off to the left, a little above camera height; with a Press 40 on the camera which was held 8 feet high. I used Super Panchro Press type in a  $3\frac{1}{2} \times 4\frac{1}{2}$  Graphic, and the exposure at F:22, 1/100. This was more exposure than would be required at this distance in a room with average colored walls.

"Naturally a photographer never finds the little inanimate things he needs where they should be; so in this case I went about the farm looking for milk cans and crocks. I placed them to progress in depth; one close to the camera, and two further away. The water was cool and sweet."



shown then in salons, and still is, and also appears on calendars. The cow in my picture might have been a colt, or a pretty girl, or a few White Holland turkeys roosting on the fence; it was there for its symbolic value.

I described this picture to the editors and they said no thanks, this was not the kind of cow they wanted. In their magazine they wanted the lyrical quality that's found in good pictorial photography, indeed yes; but the pictures must also serve a practical purpose.

While serving time for a year as a commercial photo finisher, all sorts of pictures came under our Eastman Auto Focus enlarger. For eight hours a day at the Detroit Camera Shop, I made 5x7's and 8x10's, and once in a while there would be snapshots of cows.

A customer of our shop owned a herd of registered cattle, and whenever he registered a cow, a picture of it was sent to his cow association along with the name and number of the cow's dam and sire. These pictures showed one cow to look almost like every other cow. Each one was lined up against the side of a white barn, while a farm hand stood at the cow's head holding a halter. These were record shots to show how the cow was marked. One picture looked just like another except that the markings of the cows were different, and some had straighter backs and squarer udders than others. Breeder's gazettes publish such pictures in every issue. I half heartedly described this kind of picture to the editors and they asked me if I could imagine any other treatment of a cow.

In the Base Photo Lab. in the Army Air Corps doing public relations work, we shot just about everything but cows. Most of the time we did straight portraits of the men to be sent to their home town papers. Lighting usually consisted of the traditional "45 degree" main light, with a fill-in from the front and a "kicker" light on the background to add a bit of depth and outline the head clearly.

(More photographs follow;  
text continued on page 35)



**The Clothing** worn by this rural couple is authentic, as is the cornfield, farmhouse and buildings. Hans Knopf shot it. The windblown skirt and wrinkled stockings is a courageous, unflattering, and honest touch. Use of a small aperture, (F:8 wouldn't do it; F:22 would), with close-up camera position gives same kind of dramatic emphasis through purposeful distortion that we see in *OXEN PLOWING*. The right angle composition, and strong lighting

contribute to an impression of independence.

Hans Knopf used a Rolleiflex and Plus X film with a K2 filter; the aperture was F:22, and Knopf took a steady grip on the camera to make a handheld shot a 25th./sec. allowing the blowing wind to blur the skirt and hair.

If these farm people were your friends or relatives, would this photograph be more revealing of their personalities than a casual snapshot in their front yard?



FARMER'S DAUGHTER

WALTER STRATE

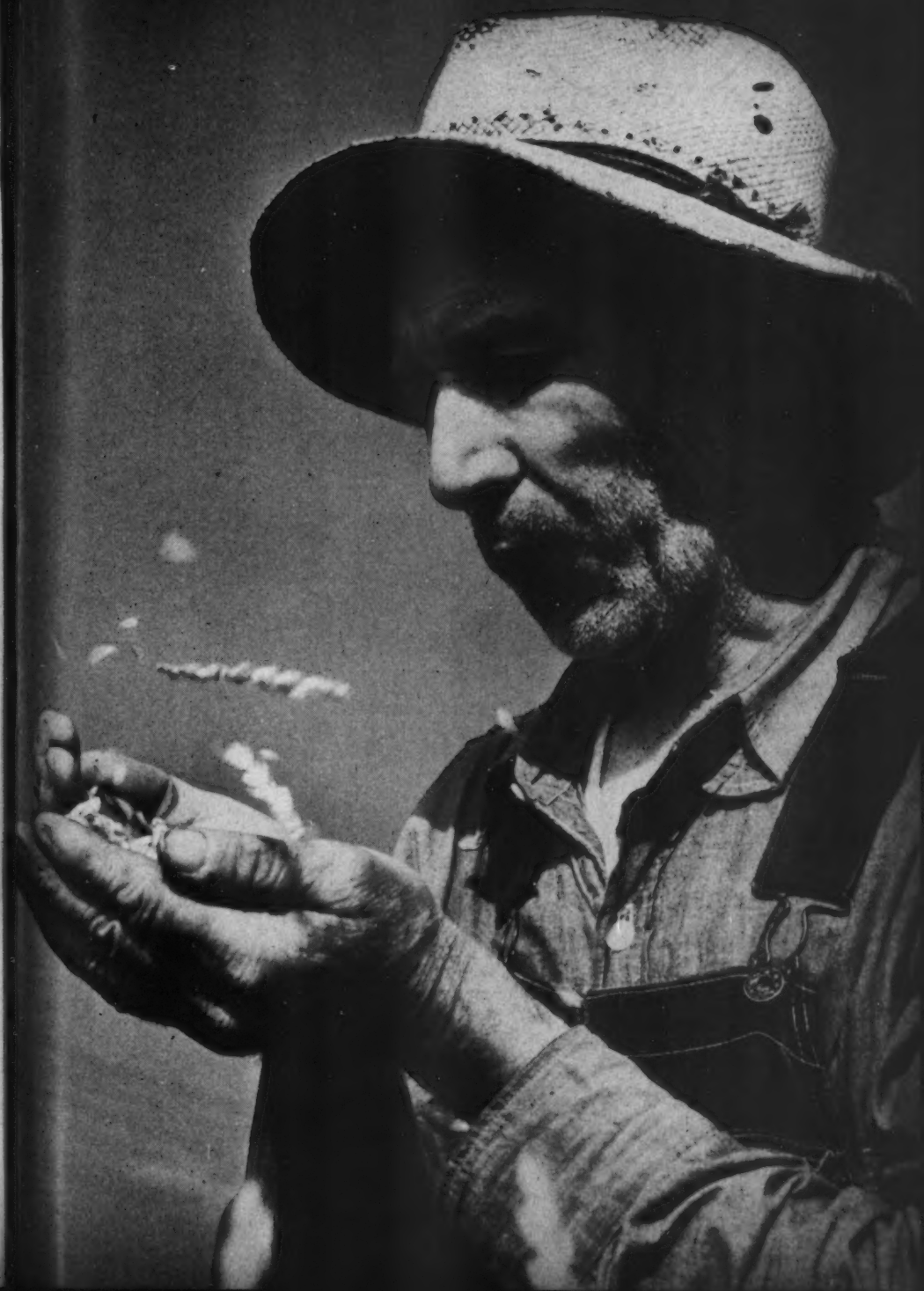
**Have you ever seen** a farmer rub a handful of wheat between his palms, then cup his hands and blow out the chaff, leaving the grain for inspection? (Facing page.) That was the assignment.

I made the shot of this action at a fairly high shutter speed—1/250th sec. to slow down

the volatile chaff. Stop opening was F:16 on the Rolleiflex's Zeiss Tessar using Super XX film and a light yellow filter. I got within four feet of the subject, holding my camera at waist level. The absence of any background object ten to twenty feet in the rear avoided the appearance of distortion. Printed on glossy paper.

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**In the upper Peninsula** of Michigan, near Marquette, live a community of Finnish Americans, still holding tight to many customs their fathers and grandfathers brought to this country 50 years ago. The land is wild and broken, full of swamps and sandy, rocky soil. Some of the land is recently cleared and the stumps of trees jut out everywhere.

"This shot," says the photographer, Joe Munroe, "tries to be indicative of that region, where men named Ollila and Biekkola, grow potatoes and raise a few Holstein cows in 80 to 100 acres. It's a rough living, but those who recall "the Old Country" are content to own a piece of their own land, and be free.

"The shot itself was simple: hand held with a Rollei, capped with a yellow filter to darken the sky and make the yellow sand light and emphatic against the sky. (A red filter would have carried the whole thing to a stronger contrast but lost all detail in the shadows.)

"I used Plus X, exposed at F:11, 1/100. It was developed in Microdol, and printed on Kodabromide double weight glossy. The cows spread all over the top of the hill, and I walked up and down the side of the road from which the shot was made, looking into the hood of the Rolleiflex until I got close enough (about 15 feet) to the stump to distort it in relation to the cows."





WHITE HOLLANDS

J. H. VONDELL, A. P. S. A.

**A \$5 blue flash** illuminated the shadows around these turkeys as they strolled on the campus at Amherst where Mr. Vondell is a professor. This shot was made with the camera at shoulder height on a tripod, 15 feet from the birds. Time: two hours before sunset; exposure 1/100th at F:8.



JACK BREED — FROM F. P. G.

Once in a while we got fancy and made a shot of a GI mechanic working on an aircraft engine—or a photo of Bill, the radio man, with his headset on.

This gave me an idea. I said: "How about a picture of a cow doing things a cow would do: eating hay, standing in her stall being milked, chewing her cud, being treated by a vet, licking her new born calf, or being run by a mule?"

"How would you take such a shot?" the editors asked.

"Oh, a candid I suppose. An action shot showing something going on, or better still, something about to happen. Is that what you want?"

This was not it, but close enough to home so that they were willing to try me on the job of making farm pictures for a few weeks, and then, over editorial conferences, decide whether any of the pictures came close to the thing they wanted to express. I went out on the road following US highway 50 into Indiana and Illinois to learn about farming and to see if I could find what one editor briskly called "a new deal in farm photography." Out of my experiences and that of other photographers also working for them, Voorheis Fisher, Kosti Ruohomaa, Jacob Lofman, Herb McLaughlin, Townsend

*(Continued on page 140)*



# Synchro-Sunlight

(Trade Mark Registered U. S. Patent Office  
by the Kalart Company, Inc.)

**H**ERE IS A NEW WAY to make top-flight pictures. Its easy, too! It simply means using your Speed Flash *Outdoors*, in broad daylight. Sounds odd, doesn't it? But it works. It makes the difference between an ordinary snapshot and a fine photograph. Haven't you often been disappointed in the results obtained in bright sunshine?

Sunlight being entirely beyond control, actually is the most difficult light with which the photographer has to work. Since *controlled* light is the real secret of fine photography, it is obvious that a supplementary light source is necessary. That's where the Speed Flash shines. It supplies light *right where you want it*—in the desired amounts—and adds professional quality to your outdoor shots. The *controlled lighting* of your Speed Flash *supplements* the general illumination of daylight and the results are self-evident in pictures which will delight your heart.

## HERE'S HOW TO DO IT

We could call this paragraph "Technique," but we want to let you in on how really simple Synchro Sunlight is. You simply set the shutter speed and diaphragm opening to give normal exposure for the middle distance, while the flash exposure is controlled by means of the distance between the lamp and the subject. The correct distance for the lamp you are using is readily obtainable from the flash lamp manufacturer's data sheets. It does not matter where

the sun may be. There is no restriction of any kind on the camera position. Simply choose the spot from which you want to take the picture—place a flash bulb in your Speed Flash, check your distance between lamp and subject—and you are ready to shoot!

## SUNLIGHTED SCENES

The extreme contrast of sunlit scenes is primarily due to dark shadow areas in the foreground. These are usually so large that detail within them must be revealed or the picture will not be what you hoped for when the exposure was made. In the distance such shadows are small and unimportant . . . but those heavy foreground shadows make a perfect target for your Speed Flash. Lighten them, brighten them with Synchro Sunlight—and your outdoor pictures will have more pep and sparkle.

The one caution, and it is a minor one, is to keep the flash and daylight exposures at comparable intensities. Use your meter (or your judgement) for the daylight exposure—i.e., shutter and diaphragm settings. Use your flash data sheets for the flash exposure—i.e., proper flashbulb size and distance between lamp and subject. *You can't miss!*

*Reprinted by permission from the new informative booklet "How To Take Synchro-Sunlight Pictures." Minicam readers may obtain free copies by writing KALART, Dept. 26C, Stamford, Conn.*

# DON'T SHOOT IN THE DARK!

by George Boardman

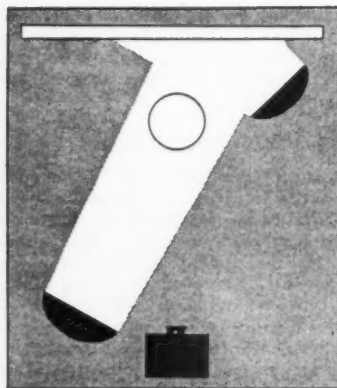
**M**ILLIONS OF WORDS have been written on the subject of portraiture lighting, and thousands of diagrams have been drawn to show a photographer precisely where everything from lights to cigarette butts should be placed while making a picture. Then, just when he thinks he has digested everything he has read and finally evolved a sure-fire system . . . poof! Along comes a physiognomy that short-circuits his system and results in pictures he would be ashamed to show to the family cat.

Many amateur photographers are inclined to lose sight of the fact that lighting diagrams are intended merely as *general* guides which must be modified according to whatever problems arise with each indi-

vidual model. Good portraits seldom result from following a given portrait diagram to the letter; instead, they are the result of the photographer's ability to first visualize, then set up a lighting arrangement which will enhance the qualities he wishes to emphasize in a model.

The surest way I know of to learn to visualize and then follow through with good portrait lighting set-ups is to experiment. Rig up one or two photofloods on stands, find a patient model, toss the "rule book" on portrait lighting out the window for a moment, and concentrate upon "seeing" for yourself how each movement of the lights effect the highlights, shadows, and modeling of your subject's face.

**FIG. 1.** A No. 2 Photoflood in a reflector placed at the head-height a little to the left of the camera provides harsh, direct lighting which "washes out" detail and makes the model appear to have a crooked nose. The No. 1 Photoflood illuminating the white background does not materially soften the effects of the main light.



To begin your experiment it makes little difference where you place the main light source so long as it is directed toward the model's face. The important thing is to *see* what happens when the light strikes the model from this angle, to detect the good and bad points about this arrangement which have the power to either make or spoil a portrait.

Supposing, for instance, you happen to start out with a set-up similar to that diagrammed in Figure 1. Here a No. 2 Photoflood in a metal reflector was aimed at the model from a point about three feet to the left of the camera and a little above the camera lens. At this angle the direct, almost flat lighting "washed out" some of the detail in the model's blouse, and resulted in additional loss of detail in the neck shadow. These, however, are minor sins compared to what the light did to the poor girl's nose. Actually, her nose isn't crooked at all — what makes it appear crooked is the way the light is reflected from it in such a way as to accentuate a small, natural bump.

For some models this lighting arrangement might do quite well, but since it

obviously isn't suited for *this particular model*, let's leave the light stand where it is but raise the photoflood and reflector high enough to cast a shadow midway between her nose and upper lip. (Figure 2). See what a difference this makes? Extra height has caused the light to produce additional modeling in the planes of the cheeks, and has accentuated the lower lip by casting a shadow beneath it. Do you see the two outstanding faults with this set-up? One is the complete loss of hair detail on the right hand side; the other is the deep, irregular, unpleasing shadow on the neck. A third fault is one you cannot be expected to detect from a picture of someone you do not know, but which you should keep in mind when you experiment with such lighting yourself. This is the fact that dramatic, contrasty lighting often makes a subject look altogether different than he or she appears to the eye under normal room lighting. This is one of the reasons why Hollywood still-cameramen use it so lavishly when shooting character actors, or when faced with the task of "glamourizing" an actress whom the gods of beauty have

FIG. 2. The background light has been switched off and the No. 2 Photoflood has been raised high enough to cause a shadow to appear between the model's nose and upper lip. Though an improvement on the original set-up, this dramatic, contrasty lighting arrangement has several glaring faults. Can you identify them?

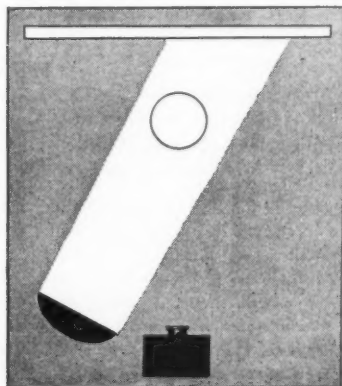






FIG. 3. The slightest movement of a reflector can completely alter the effect of its light upon the subject. A loose swivel head may allow a reflector to tilt down so that the intensity of the light falls off the model's face. This generally results in an unpleasant picture.



FIG. 4. A strong main light plus an equally strong fill-in light can spell trouble. Double highlights in the eyes and distracting cross shadows are the result of using two No. 2 Photofloods at the same distances from the model. Weaker fill-in, or reflected light, is the remedy.

merely grinned upon instead of smiling.

Thus far we've left the light stand in its original position and changed the lighting simply by adjusting the height of the photoflood and reflector. Without moving the light stand, let's try still another experiment. This time we'll tilt the reflector down so that the greatest intensity of light is off the face. (Figure 3). Disregarding the supplementary light that was used to highlight the hair, notice the world of difference that exists between the modeling here as compared with that in Figures 1 and 2. Every movement of the main light, even though it be no more than an inch or so, will alter the modeling effect of that light upon the subject. Already we have discovered how three adjustments of a single light on a stand that remained stationary throughout the experiments has resulted in either accentuating or subduing every feature in the model's face.

The single light, with a proper balance of light on the background, can produce almost any mood or key you could ask for in a picture; even portraits high in key of a blonde dressed in white or other light-colored clothes are well within the realm of possibility.

You wonder, perhaps, when we will get around to discussing that old standby, the "fill-in" light. For my part, I prefer to avoid additional lights of importance on a subject's face because a fill-in light multiplies the lighting problem many

*(Continued on page 139)*

FIG. 5. For this portrait (right), a No. 2 Photoflood was trained on the model from a point close to the camera and just a little above eye level. Two No. 1 Photofloods, placed just out of camera range, illuminated the white background. An overhead light was used to highlight the model's hair, and a small spotlight was trained on her figure for glamorizing effect.





As though reading a page torn from the amateur photographer's wish book, Earl Theisen, LOOK'S camera-reporter, describes the magazine photographer's

## DREAM CAMERA

ILLUSTRATIONS BY THE AUTHOR

**M**OST MAGAZINE photographers have long dreamed of an "ideal" camera incorporating greater speed and flexibility than anything available in present day equipment. Some have pinned their hopes on rumors of new designs and believe that *the* camera may be in the offing; others are frankly skeptical. As for the camera manufacturers, most of them maintain a sphinx-like silence concerning their future production plans on dream cameras.

It is no secret, however, that some of the best engineers in the country have spent years endeavoring to design an all-around "ideal" camera. All large photographic concerns have vaults filled with photographic devices, some fancy, some simple, but all designed to improve the art of picture making. Some of the vaults contain actual working models of dream cameras—but are they the "ideal" cameras that magazine photographers dream about?

If so, they will be dissimilar to any camera in actual use, yet will represent a composite of the outstanding features of many cameras. In the course of talking with fellow members of the American Society of Magazine Photographers, I have yet to meet a cameraman in the magazine field who will admit that he has even a near-satisfactory camera. It is generally conceded that the Graphic, which has long proven its rugged dependability, is fairly well designed for news work. Unfortunately, it is not light enough or flexible enough for some types of magazine photography. For this reason the most widely used camera in the field today is the Rolleiflex, and almost every magazine man has several in spite of the fact that they have been very hard to obtain.

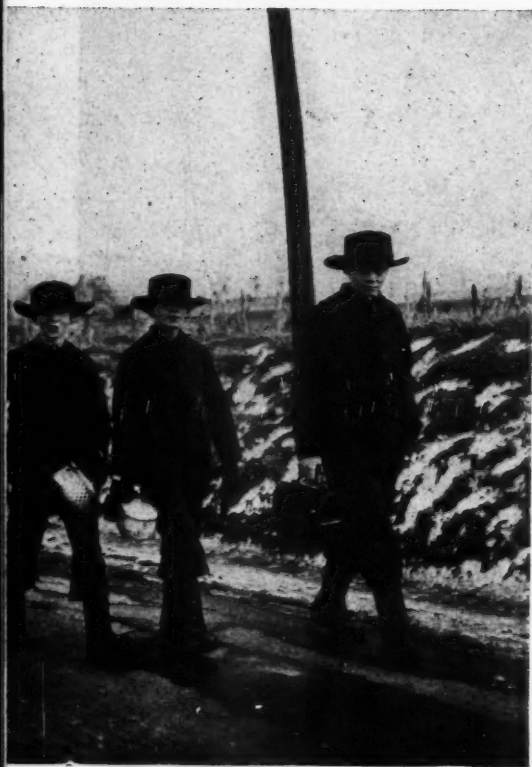
The Rollei enjoys its popularity not only because of its automatic features, but because it permits faster operation, is lighter, and holds more exposures than any other

### Some of the features magazine photographers hope will appear in their oversized miniature "dream" camera.

1. From 12 to 18 negatives per roll of film.
2. Negatives no smaller than  $2\frac{1}{4} \times 3''$ .
3. Optional use of roll film, cut film, or film pack.
4. Roll film loaded in magazines.
5. Automatic film counter.
6. Interchangeable lenses.
7. Absolute synchronization.
8. Accurate shutter speeds to meet color demands.
9. Automatic diaphragm (on single-lens reflex cameras).
10. Automatic parallax correction.



SOMEWHERE between the press camera and the smaller reflex camera, magazine photographers hope to find the answer to their occupational needs. A spontaneous shot such as this, requiring dispatch on the part of the cameraman, calls for a camera as automatic in operation as possible. Imagine asking the subjects to hold this pose for a second shot!



**COMPACT VERSATILITY** is required of the dream camera. Pictures such as these, made by editorial writer Fred Knoop and photographer Joe Clark on a **FARM QUARTERLY** assignment, were difficult to obtain. The religion of Amish farmers does not permit them to pose for photographs. Moreover, a bad "press" in the past has made them understandably suspicious of the large, bulky cameras which they associate with newspaper and magazine photography. **LIFE** photographers had cameras broken by stones thrown by youngsters no older than these. Knoop and Clark cached their press cameras and used Rolleis, which the Amish considered too small and impotent to make a scene about. Though compact and versatile, small reflex cameras produce small images and a considerable portion of the square negatives are wasted when standard 8x10" enlargements are made. These are disadvantages the magazine photographer's "dream" camera must manage to overcome.

camera its size. "Good as it is, however," points out *Life* photographer Peter Stackpole, "it still has bugs in it." Stackpole, like the majority of other cameramen, objects to the Rollei's square negative because most pictures are composed in the 8x10" proportions and on square negatives there is a loss of usable space. Rolleis, moreover, do not permit interchangeability of lenses, and are slow in inserting new rolls of film. They stand in a class by themselves mainly because they have had no real competitors to date.

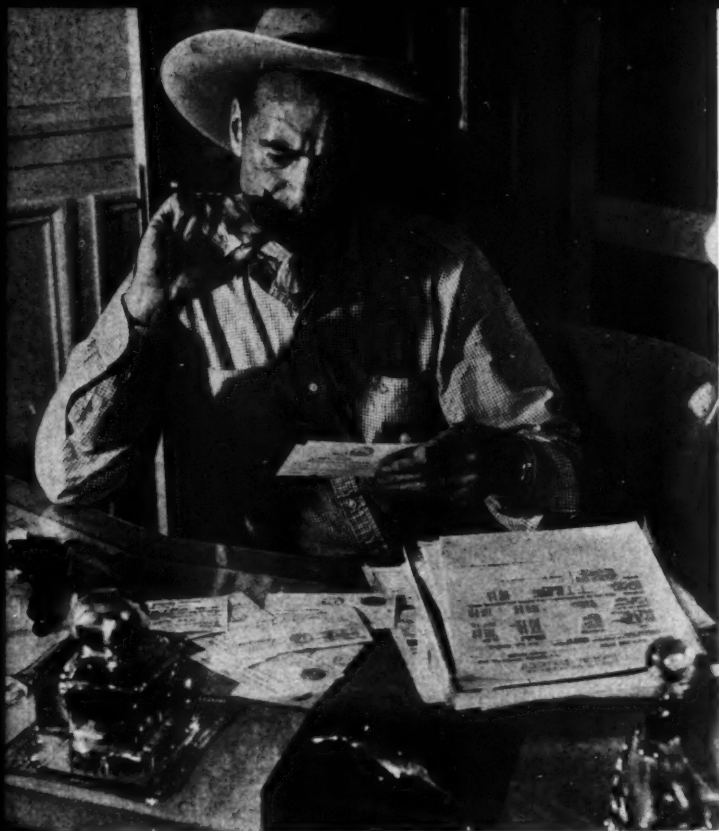
"What, exactly, do you want in a camera?" This was the question I asked at a recent meeting of the American Society of Magazine Photographers. The answers I received were far from impractical. Most members wanted an oversized miniature camera that made twelve, or, better yet, eighteen negatives of about 2 1/4 x 3" size on each roll of film. While the features of the Contax camera were desired, the choice could easily be a reflex type camera making use of the same nega-



RANGE FINDERS and flash equipment on the dream camera must require a minimum of adjustment. Fiddling with camera adjustments often causes photographers to miss unposed action shots such as this Benny Goodman "brushoff."

**WHAT DO NAMES LOOK LIKE?** These photographs were flashed at a recent West Coast meeting of the American Society of Magazine Photographers. Seated, left to right: Loren Smith, Gene Lester, Sprague Talbot, Earl Theisen, Martha Holmes, Will Connell, John Engstead and Ralph Crane. Standing, left to right: Phil Stern, Peter Stackpole and Jack Albin. Photo credit: Camera by Phil Stern, focus by Peter Stackpole, remote flash tripper by Ralph Crane!





**INTERCHANGEABLE** lenses that can be switched in a hurry are a "must" for the dream camera. A short-focal length lens was used for this picture of Gary Cooper. Theisen's next shot might have called for a tele-photo lens with only seconds in which to make the change.

tive size, but incorporating interchangeable lenses and an eyelevel finder. A great deal of emphasis was laid upon having as many automatic features as possible

To expedite film changing, the loads would be contained in magazines ready to be "slapped" onto the back of the camera in an arrangement similar to that used on the Graflex. The film containers might well be similar in principle to those utilized by the Eastman Ektra. To get the automatic film counter, a coupling arrangement that operated from the camera house into the film magazines would be needed. This magazine film holder feature would permit the interchangeability of film types without shooting out the full roll, thus permitting the same camera to be used for a switch from black-and-white to color at a moment's notice.

Speed in changing the film is always important because the best pictures always

seem to occur just when the film runs out. The film for the "ideal" camera would preferably come in rolls, although cut sheet or packs could also be used in conjunction with the magazine arrangement.

W. Eugene Smith said, "Although some people claim that photography is already too mechanical to be an art, I want my new cameras to be extremely mechanical in an automatic way. No camera can fulfill every need, but a camera with interchangeable lenses, perhaps of the reflex type, absolute synchronization, and a shutter that is far more dependable and accurate in the rated speeds than they are today (color demands this), would fulfill 99% of my needs." He went on to add that there should be full automatic parallax correction, and an automatic diaphragm if the camera is a single lens reflex type. Summing up what many magazine photographers have stated with



**THE DREAM** camera must be rugged enough to withstand the hardships of the job. Aboard a Tuna Clipper for a LOOK picture-story, Theisen's cameras were subjected to salt air and dampness for 36 days. Most bellows cameras would have been ruined by this exposure.



equal sincerity, Gene concluded, "I would pay almost any price for such a camera!"

Fritz Henle added another point to the requirements. "Aside from interchangeable lenses and other automatic features, the ideal camera should be sturdy enough for every day use and for the unpredictable hazards and weather conditions encountered. A professional would not mind if a pound or two were added to gain this reliability."

Weegee, the well known news photographer, would like his lenses all coupled to the range finder. He also suggests that a method of identifying the film in the various holders be included.

Most photographers in the magazine field would rather not have a bellows camera because of the care needed when traveling or in bad weather. "The objective of the camera," says Maurice Terrell, "is to include features that enable the

photographer to do his best work at all times with a minimum of attention to his equipment. In operation, it should approach the box-camera in simplicity, leaving the photographer's mind free to concentrate solely upon the picture he is making. The box itself should be of light weight metal construction but with good safety factors of strength in all parts. It should have a self-capping, metal focal plane shutter, with speeds of  $\frac{1}{2}$  second or slower to  $1/1000$  second exposure. The shutter should travel the short way of the film, and be internally synchronized. The various lenses should be engraved with zone focusing depth-of-focus scales for quick but accurate guess focusing when that becomes necessary."

All these demands, or hopes, for the ideal camera are not fanciful dreams. Each feature mentioned would go into a

*(Continued on page 144)*

# PRINT DODGING WITH DEVELOPER

BY CEDRIC WRIGHT

**D**O you want to feed your dark-room wastebasket fewer and fewer prints and test strips? Here is a new slant on a print improvement technique.

While dodging is<sup>8</sup> best accomplished with light, there remains a need for similar control in work exposed on a printing box. Even with projected prints there may appear the need for auxiliary control in the developing tray. Of course, contact prints may be more or less dodged when exposed in a printing frame, especially if in the light from the projector lens. Nevertheless, the following procedure will be surprisingly useful:

I go to work with one tray of Amidol developer:

Water .....	64 oz.
Sulfite .....	2 oz.
Amidol .....	$\frac{1}{2}$ oz.
10% Potassium Bromide	3 fluid oz.

Then comes a large tray of water to a depth of about  $\frac{1}{4}$  inch (renewed often). Besides the usual short stop and fixer baths I have a tray of Eastman D72 diluted one to twelve, and a glass with a few ounces of D72 diluted one to two. In these I have a small brush of about  $\frac{1}{4}$  inch diameter. I recommend print tongs in this business, stainless steel preferred.

Now the indoor sport begins. A print appears in the Amidol and it becomes evident that some highlight or other portion of the print needs darkening. When the print is about  $\frac{3}{4}$  developed it goes into the shallow waterbath, where it can be quickly and carefully stroked with the brush from one of the D72 solutions. Dexterity and discretion are needed. Be sure no drops from the brush fall onto the print. Work fast and cautiously. Naturally, to give no evidence of control, the same practice is needed as in projection dodging.



**CONTACT PRINT**  
on No. 2 Velox, straight development. The usual remedy, a softer paper, while compacting the horrible extremes, loses textural values.

Perhaps the print needs darkening on one corner or edge. It may be immersed after waterbath, this corner or edge, gradually in the 1-12 D72, and then immediately into the short stop bath. A perfectly even graduation of darkening may be done in this way.

If more strenuous acceleration is required, the print can be left high and dry in the waterbath, tilting up one edge of this tray. The brush of D72 should be a bit squeezed out with print tongs, so that the D72 will not run over unintended sections of the print. Have the part of the print needing no acceleration on the uphill side. The water is then allowed to flow back over the print.

It is a very old idea to touch up parts of a print with more concentrated developer. The carbonate in the D72, however, forms a much more potent activator in a print which is saturated with Amidol developer. While a carbonate solution alone would be effectual, I prefer a solution carrying its own developing agent. The thing also works backwards, starting in the D72—one to two. Many an underexposed print can be saved by the 1-12 D72 after Amidol refuses to bring it up, but always give waterbath first so as not to contaminate the D72.

With the following method there are seldom under or over exposure prints, and no tests either. I have a simple two-light printer, two separate 60 watt lights, with switches for each light (installed by myself). The current is in series with an 100 ohm, 100 watt rheostat (an Ohmite Model K is suitable).

I have made up a table of exposure times for each grade and kind of paper, by turning down the rheostat till the GE meter, sensitive scale, or Weston with door open, points to 30, when reading the printer light through the negative. Each new box of paper may require a modification of the table.

It may turn out to be, for Velox, meter reading 30—

No. 0 paper.....	2 sec.
No. 1 paper.....	1 sec.
No. 2 paper.....	2 sec.
No. 3 paper.....	2 sec.
No. 4 paper.....	4 sec.
No. 5 paper.....	4 sec.

If the negative is so dense the rheostat can only bring the meter to read 5, give six times the exposure if 15, give two times; if 60, give one-half the time, etc.

Sometimes this reading must be altered, particularly in negatives with small objects on a black ground, for here the

*(Continued on page 141)*

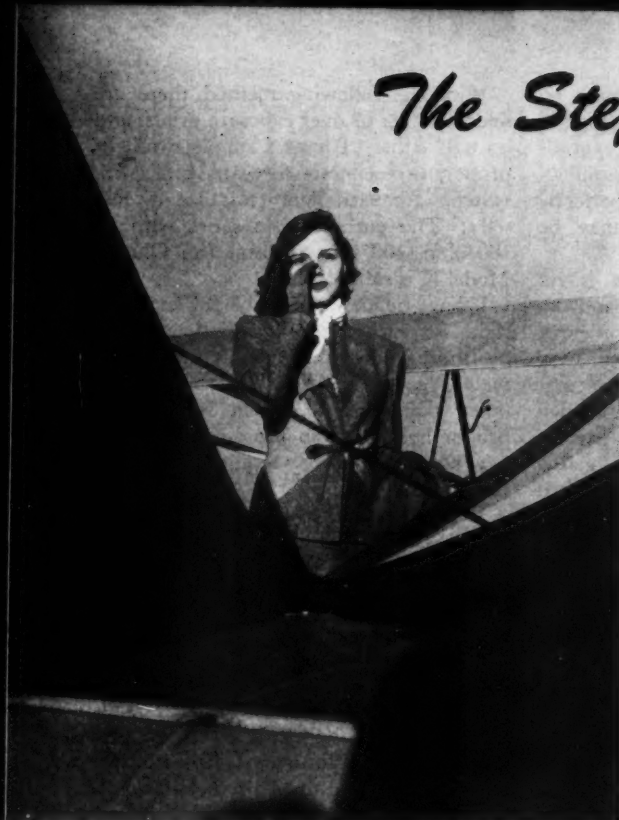
**CONTACT PRINT.**  
same film, same paper. A better print results; dodging done entirely with high PH developer painted on with a brush in waterbath.



# The Stephens Idea

## IN PHOTOGRAPHY

BY  
TOWNSEND GODSEY



MARJORIE DEWOLF

ILLUSTRATED BY THE "STEPHENS SUSIES," MEMBERS OF THE PHOTOGRAPHIC CLASSES AT STEPHENS COLLEGE FOR WOMEN, COLUMBIA, MO.

**A** MARK of the well-educated person of the future will be the ability to make understandable photographs—pictures that convey an emotional feeling and a clear sense of communication. These photographs will not be the precious things of the salons of the last fifty years but graphic symbols with the impact of the words of a profound after-dinner speaker or a brilliant writer. In their minimum they must be equal to the interest of well-written informal letters.

A beginning toward the end of illiteracy in graphic communication has already

been started by many of America's high schools and colleges. MINICAM's Directory of Schools and Colleges (available on request—25c) now teaching photography lists over 200 institutions and individuals offering one or more courses in photography. Among these schools is Stephens College for Women at Columbia, Missouri, where photography is being taught to teen-agers through a three-way approach aimed to fit the needs of its graduates whether they become housewives or career women.

The birth of photography at Stephens

was probably typical of its advent at other schools. It was born in a camera club, later was taken over by an enthusiastic campus hobby group. These students ceased to be content with their amateurish snap shots and asked for class instruction.

Miss Minnie May Johnson, science teacher and nature photographer, shared her own tiny darkroom with students and helped them make campus views and Christmas cards which were sold to raise funds for the first darkroom equipment.

Thus, four years ago photography became a sort of stepchild in the art department and an elemental darkroom was set up in the Humanities building. A local portrait photographer gave weekly lectures and demonstrations to the group, but as he had a successful studio to operate and could not devote full time to teaching, Allen Downs, an art teacher, was given the task of teaching the one-hour photography class in addition to his

GLORIA KYLE

KAY BEACOM





JAN SHAW

introduction to art classes. The college sent Downs to New York, Chicago and Rochester to learn from nationally recognized photographers what they believed to be the most desirable training for a woman who wanted to qualify for the photographic profession. The fifty persons interviewed almost unanimously recommended a good general education (with emphasis on an art background) in addition to technical photographic training.

When Downs saw how interested his young women students were in photography he set out in earnest to do something about giving them a real experience in camera work. He taught photography by having the students actually make photographs, elaborating on the elements of photography as the need for the information arose. A three-hour class became necessary. This class instruction was supplemented by demonstrations and lectures given by photographers from local studios and from public relations departments.

Soon the half dozen three-hour students found so much of interest in photography that they asked for an opportunity to do more work in their senior year. Now it is possible to receive 12 hours of credit.



VIRGINIA SMITH

There are several departments in a college in which photography classes could be integrated but at Stephens the camera work was first delegated to the art department instead of one of the other equally logical departments such as science and communications. Now photography at this school is a department of its own since the program is not restricted to art alone and effort is made to correlate photography with other courses. (One member of the Campus Photo Staff is majoring in child study!) An annual award is to be given the photography student producing the best set of home-town social study photographs during her summer vacation.

The college offers several homemaker's courses including a very popular one in botany, (something else started by photographer-science teacher Johnson) so it naturally follows that a basic photography course would be Homemaker's Photography. The aim here is to give the young woman student an interesting and useful experience by teaching her to make good pictures with non-professional cameras such as might be owned by any American family; by furnishing a background for





JACKIE MCKEE

greater appreciation of photography as a contribution to good living, just as music or literature appreciation enriches the student's life; and as a filtering or finding course for those students who develop

interest in photography as a career.

The major aim of Art Photography is to aid in the rounding out of a fine arts program with photography regarded as  
(Continued on page 145)

# UNIQUE

# AND ISOLATED

AN INTRODUCTION TO THE PHOTOGRAPHIC  
TEACHINGS OF NICHOLAS HAZ, F.P.S.A., F.R.P.S.

ILLUSTRATIONS BY HAZ STUDENTS: TEXT BY ARVEL W. AHLERS



SCATTERED THROUGHOUT the world from Hong Kong to Mexico City, and from Batavia to Pumpkin Junction, U.S.A., are groups of photographers who half-jokingly, half-earnestly, refer to themselves as "The Hazites."

To these photographers, the phrase "Unique and Isolated" identifies both a principle and a man. The principle probes into the bedrock psychology of human reactions to pictures; the man is Nicholas Haz, a short, voluble apostle of photography who has spent three decades burrowing into the causes behind the success or failure of all types of pictures. Haz claims to be the first to have compiled a complete, workable set of fundamentals that can be used to analyze all pictures.

This claim has naturally drawn concen-

NICHOLAS HAZ (left) Portrait by Roy Hastie.

DETROIT ALLEY (right) Photo by Joe Munroe.



trated fire from other teachers of photography, but those who have attempted to refute it publicly have fared none too well. By nature a mild man, Haz is instantly transformed into a merciless adversary when his one claim to distinction is attacked. While his would-be attacker licks the wounds of a verbal shellacking after a bout, Haz generally suffers agonies of repentance for weeks to come.

#### Image Management

The course of study that Haz originated, and around which he has recently published a book by the same title, is known as *Image Management*. As its name implies, *Image Management* is not a course dealing with the purely mechanical aspects of photography. The entire emphasis is laid upon methods of controlling the images in a picture both before

the camera shutter is snapped, and after the negative has been cropped for final composition and printing.

Beginning with the lowest common denominator any picture can be reduced to, a single spot, Haz bases his teachings upon the concept that a picture is simply an emotion or an idea visually represented by means of spots arranged upon an otherwise blank plane. A spot, he explains, is a two-dimensional area possessing length or breadth, which is visibly different from its surroundings. All spots, without exception, contain a number of visible differences which he classifies as existence, size, position, shape, line, tone, edge, surface, unity, clarity, dominance, and rhythm. Other visible differences which may or may not be present in a single spot are color, depth, motion, and balance.



#### MEXICAN WOMAN.

Lighted by the sun close to the horizon at sundown, this portrait is exceptional for its depth, texture and expression. The shadows are softened in the actual print by the ever present chance reflections from the atmosphere and ground. Photo by Isadore Arnold Berger.

#### SPLIT PERSONALITY.

A diagnosis of the effects of newspaper propaganda upon the Japanese people in 1938. Makoto Oguro, a brilliant young Japanese writer and photographer in the Tokyo class of Haz, made the montage with two negatives exposed through a revolving roll of newspaper. The glass in the enlarger was deliberately cracked to heighten the effect.



A two-dimensional spot exists without meaning until someone couples an "idea" to it. If, for instance, you absentmindedly draw an elliptical area on a piece of paper, it will be a meaningless spot so long as it conveys no idea to you. If, however, you suddenly think, "This looks like a football!", the elliptical area is no longer a spot. You have changed it into an image. If you go a step farther and draw a confining frame around the image, you automatically create a picture. The spot which merely "existed" a moment ago has, through the process of evolution, now become the "subject" of a picture.

**O**BVIOUSLY every photograph is composed of a multitude of spots of all sizes, each containing its own lot of visible differences. The spots which make up the subject image, however, are the truly im-

portant ones. So long as the main image stands supreme and the other spots in the picture exist only to strengthen it, all is well. The instant other spots begin to compete with the spots in the subject image, the picture begins to fall apart.

Supposing, for instance, that you photograph a brick wall in late afternoon when the sun is striking it from the side. You wish to emphasize the rough texture of the wall; in short, the wall is your subject and you hope to convey the feeling that the wall consists of a large expanse of rough, pitted surface. In composing the picture, however, you fail to notice that among the bricks are three pieces of smooth, shiny tile. Only when the picture is printed does it occur to you that while you may have an acceptable photograph, it is not the picture you set out to make. You intended for the bricks to dominate









TRILBY

the picture, to say literally, "We are rough and pitted; therefore this wall is a large expanse of rough, pitted surface." Unfortunately, the tiles say maliciously, "We contradict everything you wanted the bricks to say. Look at us—we're smooth and shiny! We'll steal the show and tell our own story about the surface of this wall."

BY C. B. PHELPS, JR.

They will, too! As unique and isolated spots, the tiles will make themselves the subject images. The bricks will become their slaves, the photographer their victim.

By learning to control the visible differences, a photographer lays the groundwork for intelligent evaluation of his own work as well as the work of others. This does not mean, however, that a novice



#### A BALINESE DANCER

photographer can use the twenty-one visible differences as an open sesame to judging a picture abstractly—that is, with validity for all other onlookers. Haz is the first to protest this common misconception. "The twenty-one visible differences," says he, "can do no more than make it possible for a keen student of picture-making to analyze and judge a

BY C. R. FRAZIER

picture logically and sensibly from *his own point of view.*"

#### Dominance

Although Haz regards each of the twenty-one visible differences of equal importance, the two lectures which impress photographers the most are probably those dealing with the control of image "domi-



## TWO FOR ONE

BY JACK WRIGHT

AT FIRST GLANCE this picture might seem to be a case of split-dominance in which the two colored boys vie with one another for subject attention. But look at the picture through squinted eyes or, better yet, turn the picture upside down. Notice how the white areas on the boy holding the cones attract your eye. See who steals the picture?

nance" and image "clarity."

The phrase "Unique and Isolated" originates in the dominance lecture and is repeated throughout the course. The general idea is to select a section of the scene before you which, because of lighting, will be unique and isolated in the print. This area is then capitalized upon by placing the center of interest in it. By the aid of blackboard sketches, as well as by studying poses assumed by models under Haz's direction, pupils are shown how to make one image (or person) dominate a scene by drawing attention away from other images (or persons) in the picture plane. As an example, five equally attractive girls dressed exactly alike would share the dominance in a picture if they stood

in a straight line and assumed identically the same poses. If, however, four of the girls assumed one pose while the fifth girl struck a different pose, the fifth girl would attract the eye; she would, in short, dominate the picture because she was unique and isolated while the rest of the girls would subdue or "kill" each other by means of repetition.

The more ways in which a chosen image is made unique and isolated, the more emphatically dominant it becomes.

**BELAY ON A GENDARME.** By clever use of selective toning, Jon Rasmussen has made his subject images dominate the picture. The men and the pinnacle in the foreground are sepia toned, the glacial landscape is toned blue.



Supposing, for instance, we wish to make a tabletop photograph of seven apples in which just *one* apple is to dominate the picture. How many ways can we heap uniqueness and isolation upon the chosen apple in order to make certain that it will instantly attract all attention to itself?

**FIRST**, of course, we can group six of the apples together and set the chosen apple apart from the others. This makes use of "position," the same visible difference we employed above. Since a near image is more emphatic than a far one, we can place the chosen apple closer to the camera than the others and take advantage of the visible difference known as "depth." By making the chosen apple either larger or smaller than the others, we add uniqueness to it by means of "size." If the chosen apple is green while the other apples are red, we have isolated it by "color." If the chosen apple has a large worm hole in it while all the rest of the apples have glossy, unmarred skins, the visible difference known as "surface" will increase its dominance. Finally, though we have far from exhausted the list, consider the visible difference known as "completeness." According to Haz, a complete image dominates among many incomplete ones; an incomplete image dominates among many complete ones.

Therefore, if we leave the six red apples whole and bite a chunk out of the chosen apple, we have strengthened the latter's dominance through incompleteness. If, perchance, we bite the chunk out in such a way as to reveal a neat cross section of the worm hole, we have thoroughly clinched our case. We have heaped so much uniqueness and isolation upon the chosen image that all other images in the picture will become insignificant.

#### Clarity

Aside from mental disunity in pictures caused by strange or foreign symbols, or by images which are only partly visible, Haz is convinced that more potentially good pictures are ruined through loss of graphic clarity due to mergers than to

any other cause. A merger is the unjustifiable union of an image with one or more of its neighbors. A line merger, for instance, occurs when a telephone pole or tree follows the same line as a man's figure and appears to be growing out of his head. Tone mergers occur when two or more images fuse together and lose their identity because of identical tone values. Shape mergers occur when the object that is supposed to dominate in a picture becomes indistinguishable from a distance because of other objects in the picture which repeat its shape.

Some of his students believe that Haz is hipped on mergers. Haz cheerfully agrees with them. Five minutes after the clarity lecture begins he takes on the appearance of a man who has been wrestling. Perspiration trickles down his neck as he sketches the different kinds of mergers on the blackboard. Smudges of chalk-dust appear on his face and clothing as he hammers home his points with choppy gesticulations. Although his manner is that of a cultivated European, Haz has picked up American slang and loves to use phrases like "It's a lulu!", or "O, what a dandy!", or "How fine, hurray!" The clarity lecture generally carries on far beyond the two hours allotted it with neither Haz nor his pupils showing the slightest inclination to walk out. From this night hence, woe unto the camera club member whose pictures appear on a print judging stand with mergers in them . . .

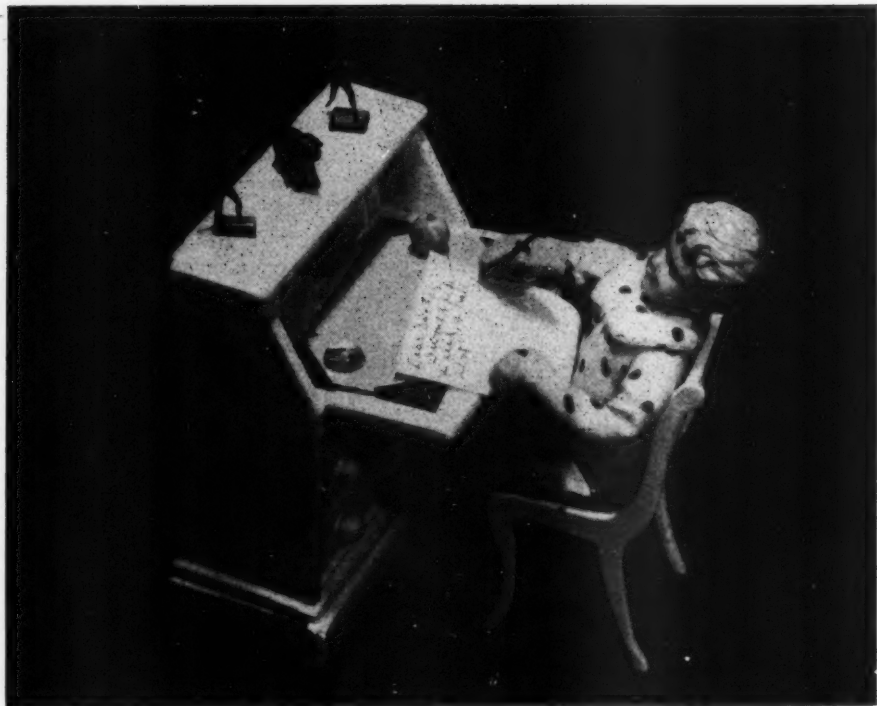
Although most of Haz's pupils are doctors, lawyers, and businessmen, it is a rare student who can assimilate all twenty-one of the principles of image management Haz exposes him to immediately. It is not intended that he should. "In your

*(Continued on page 128)*

**PORTRAIT OF RUTH BRETON** by Nicholas Haz. This portrait is typical of the work produced by Haz during his studio era when he strove to eliminate everything that did not point up the essence of what he was trying to represent. By showing only the hands, arm, and violin of Ruth Breton, he believed he could represent the young virtuoso's beauty and art more effectively than by making a full-length picture.







A LETTER TO SANTA

## HOW TO MAKE A Miniature CHRISTMAS MOVIE

TEXT AND SETS BY AMY E. JENSEN

PHOTOGRAPHS BY DAVID GUNCKEL

**I**F you want to add to the holiday pleasure of the youngsters you know, and have a lot of fun yourself, try making a miniature Christmas movie short in color. Using a little ingenuity and

imagination, my brother and I created a charming one, planning as its subject Santa's activities, captions for which were printed on discarded Christmas greetings.

Stages with backdrops of paper or cloth

for the sky were easily made. For the wintry outdoor settings we used a long, wide table (wide to secure the proper perspective) covered with cotton, soap chips, salt, and artificial snow. At one side a hill was elevated, and in the foreground a smooth, blue mirror pond was made. Here and there were placed artificial evergreens and some branches to look like small trees. A white, plastered English cottage made of cartons occupied the center of the table. Near the house was sculptured a snow man of cotton and wet soap chips with bits of coal for his features, a high black hat on his head, and over his shoulder a broom made of a lollipop stick and straw. Miniature rooms for the indoor scenes were made deep and had no ceilings so that they could be lighted effectively.

For the Tom Thumb actors I made diminutive, pliable wire dolls, action for

which was obtained by slightly altering the positions of the body parts, such as raising the arms, twisting the heads, bending the knees, and turning the trunks. Action was also imparted by moving short distances the figures themselves. For example, a scene in one sequence shows Santa emerging from the fireplace, dragging his toy pack behind him; the next one shows him standing before the Christmas tree unpacking his bag. Using 8 mm. film, we exposed no less than 130 frames for any shot, so that even if there were little action in a scene, such as one showing a boy at his desk writing a letter to Santa, there would be ample time for spectators viewing the movie to observe interesting and minute details of each setting. For sustained action, such as the skating of the dolls on their suspended strings we exposed 180 frames or enough

*(Continued on page 142)*

MINIATURE movies with action can be had by making pliable wire dolls. By slightly bending the wires and using stop action, motion is imparted to the finished picture. If you don't care to make the furniture, attractive pieces can be purchased in toy departments and in some dime stores. Tiny ornaments can be made or purchased in novelty stores to help dress up the set.



# EKTACHROME

*is easy to process*

RALPH HABURTON DISCUSSES EASTMAN'S NEWEST COLOR FILM

**F**OR WE HOPEFULS who have yearned for more color photography in our lives, Eastman's new Ektachrome film is the answer. After processing my first dozen sheets, I'm convinced it is the color film that amateurs and professionals alike have been waiting for. From a technical standpoint, disregarding subject matter, I like the first sheet I tried better than any Kodachrome I have made.

This burst of enthusiasm is based on the following persuasive facts: First, Ektachrome is easy to process in your home darkroom. The time required for the entire procedure is an hour and a half, only 30 minutes longer than the usual processing time for black and white. The first 19 minutes are carried on in total darkness, but white lights are permissible for the remainder of the process. The use of lights simplifies the ensuing steps and helps the photographer to familiarize himself more quickly with the processing solutions.

Second, the color rendition is good. Instead of blocked up shadows so often found in color transparencies, there is an astonishing fidelity of hue in the shadow portions. Consequently, there is no need for flat color lighting. You can light an Ektachrome scene just as you would a black and white scene.

Third, the graduations are superb and considerable exposure latitude is found even with a fairly contrasty lighting.

I found the processing steps familiar, for not only are they similar to those for AnscoColor, but except for the temperature of the first solution, the processing is identical with that of Kodacolor Aero

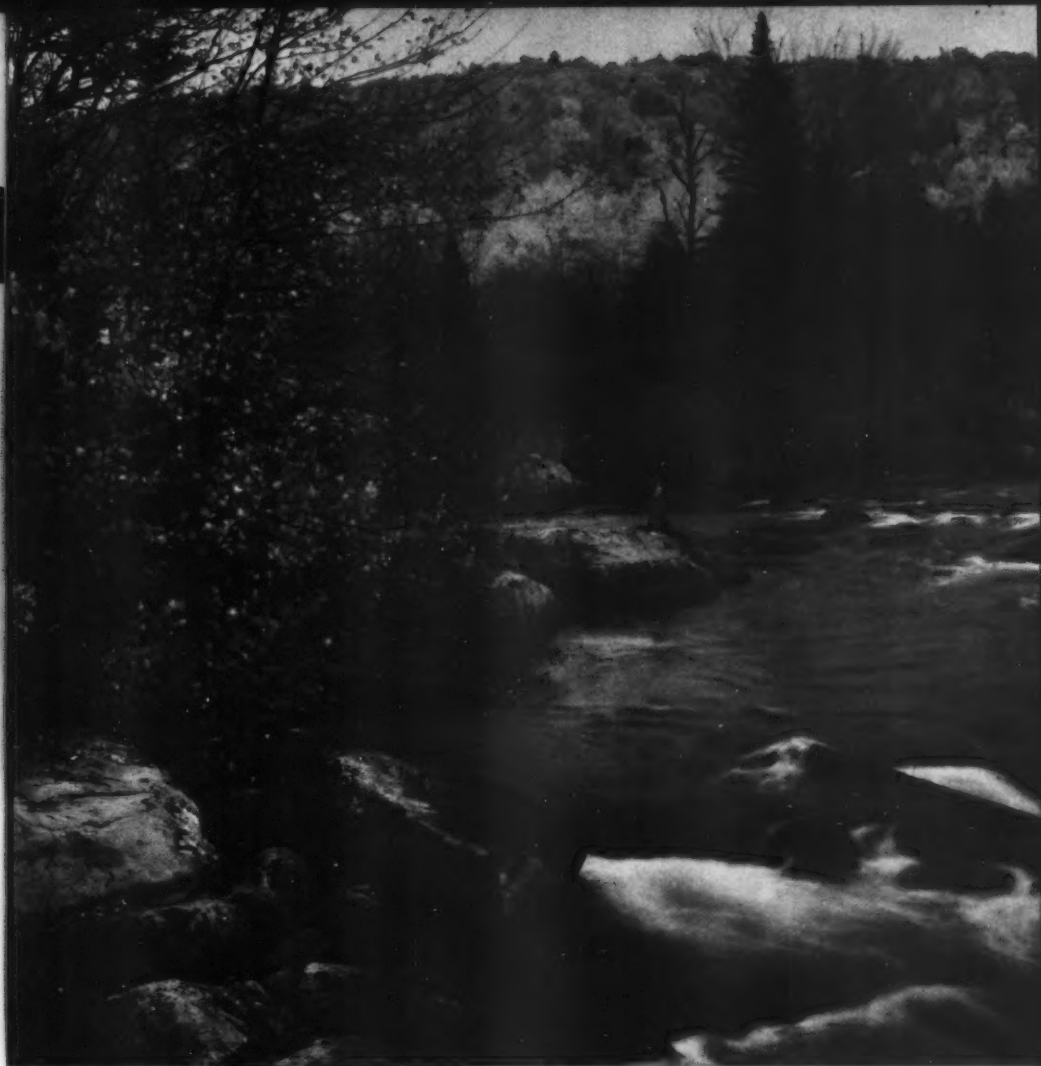
Reversal, which I have used for several years. While Kodacolor Aero Reversal is the "ancestor" of Ektachrome, the two films differ considerably. The aerial film used during the war was a high contrast film (this contrast was needed for reconnaissance work) and consequently was several times faster.

The color developer used for Aero Reversal film was also different, although the developing times remain the same. The developer used with the Aero Reversal film was considered quite toxic and stringent precautions were taken to prevent dermatitis. Undoubtedly, the manufacturer could have placed this war-time color developer on the market some time ago, but refrained from doing so to avoid subjecting the public to the dangers of a toxic solution. The manufacturer claims with well-deserved pride that the new Ektachrome color developer is even less toxic than ordinary metol-hydroquinone developers.

Five solutions are used in the processing. Since one of these is a hardener, there are only two solutions more than are used for monochrome work. The solutions include: first developer, hardener, fixing bath, color developer and bleach. The fixing bath is actually called a clearing and fixing bath since it is used twice in the process, first to harden and clear the film after color development, and then to fix it after bleaching.

Ektachrome is developed for 15 minutes in the first developer. The temperature of the first developer is more critical than

*(Continued on page 135)*



## **Autumn Is Colorful**

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is yours in Kodak color photography**

KODAK'S continuing research in color photography has made every season a season of rich rewards for the camera user, amateur or professional.

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*...the Kodak color film that  
you process  
yourself*



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**T**HIS latest addition to the long list of Kodak color successes—stemming from the color film Kodak produced for Army and Navy field processing—is the material you've been waiting for...a sheet color film you can process yourself, and with gorgeous results. (Please note that Kodak Ektachrome Film is solely for user processing—it will not be processed by Kodak.)

Kodak Ektachrome Film gives you exceptional brilliance...amazing fidelity...excellent gradation...moderate contrast. It holds basic hues throughout both highlights and shadow areas. These Ektachrome qualities are particularly valuable in portraiture but are apparent and useful in all work regardless of subject or purpose.

### *Safety in development*

Earlier announcement of Kodak Ektachrome Film has been withheld in order that the Kodak Research Laboratories might perfect new, safe developing solutions. This has been accomplished. Kodak Ektachrome solutions are fully as safe for normal skin as the average black-and-white paper developers—a major contribution to color photography.



### *Processing relatively simple*



Ektachrome processing is usually done with the aid of six ordinary tanks. There are five solutions (only one with rigid temperature control—plus or minus  $\frac{1}{2}$  degree). You work in the dark only 19 minutes—agitate every two minutes only. Total processing time is 90 minutes.

### *Chemicals in kit form*

Necessary chemicals are available in convenient kits, in sizes to make  $\frac{1}{2}$ , 1, and  $3\frac{1}{2}$  gallons of each of the solutions. These Kodak Ektachrome Processing Kits provide chemicals sufficient to process about 36, 72, and 250 4 x 5-inch films respectively.




### *Prints available, too*

If you have a reasonably well equipped darkroom, you can process Kodak Ektachrome Film and get beautiful, sparkling color transparencies. If you wish, you can make your own full-color prints from Ektachrome, by a new, simplified imbibition method—the Kodak Dye Transfer Process. Your dealer can supply descriptive literature.

Or if you prefer to have printing done for you, your Kodak dealer will be glad to order Kodachrome Professional Prints, 8 x 10 or 11 x 14 inches, from your Ektachrome transparencies.





Landscape reproduced from 8x10  
Kodak Ektachrome transparency.  
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**Kodak**



# MAKE A SQUARE HOLDER for Gelatin Filters

By  
**DON STORING**



**W**ITH THE ARRIVAL of color films and the added number of filters they entail, many photographers use gelatin foil filters which are much more economical than the glass ones. Gelatin filter foils, however, are a bit difficult to handle, particularly when used with conventional metal filter holders which require that a foil be cut into a circular disk about the size of a nickel or a quarter.

If used in a square shape, gelatin filters are much easier to manipulate. There is little danger of finger printing a critical area of the filter because it can be gripped by the protruding corners, and slipped into a home-made filter holder.

A square filter holder is easy to make with a few odds and ends of materials.

Since it is advisable to place the filter as close to the lens as possible, the cardboard which serves as the base or mount-

ing piece should be approximately as thick as the width of the lens flange. This will bring the surface of the gelatin foil about flush with the lens flange.

To begin with, a perfectly round hole should be cut in the thick cardboard. This operation presents no problem if you trace



**FIRST**, cut a round hole in a piece of cardboard. The diameter of the hole should be slightly less than the outside dimension of your lens mount.



**THE APERTURE** which is to accommodate the lens mount is sanded smooth and round. Other pieces of cardboard which are to be used later lie on the square of white paper.



**THREE STRIPS** of cardboard have now been glued on the under side of the base piece. The U-shaped front of the filter holder should be cut with care; it will be visible when the filter is used.



**THE U-SHAPED** cardboard is glued to the three strips. Since the U-shaped piece has smaller inside measurements than those between the three strips, a convenient filter slot will be formed.

the outline of the lens mount by placing the camera face down on the cardboard. The circle should be exactly the same size as the outside dimension of the lens flange.

Cut around the circle with a sharp knife or razor blade, leaving an *inside* margin that is as wide as the lead in a pencil. Thus, the round area you remove will be a bit smaller than the drawn circle; this is to allow for smooth finishing of the circular aperture.

By means of fine sandpaper wrapped around a dowel, pencil, or large spike, the edges of the hole should be made perfectly smooth. By making frequent tests on the lens mount, the snugness of the fit can be made to surpass that afforded by many of the usual metal filter holders.

When the sanding and fitting is completed, the burr around the hole can be trimmed off by inserting scrap cardboard and cutting down against it with the sharp knife or razor blade.

The holder proper for the square gela-

tin foil filters is made by gluing match-shaped pieces of cardboard about three sides (the bottom and two sides) of the hole as shown in the illustrations. The size of the filters you expect to use must, of course, be determined prior to fastening these pieces to the base piece.

Next, a U-shaped pattern is drawn on a piece of cardboard. This takes the form of a block U and should have outside measurements which agree with those of the three match-shaped strips just glued on. The inside dimensions should be somewhat smaller so that a vertical slot for the filters is formed. Since this U-shaped piece is the part that will show, it should also be carefully sanded and finished. It, in turn, is glued to the three strips.

Finally, the outside edges of all three layers of cardboard are made uniform by trimming and sanding. If you wish, the corners may be rounded off and the entire holder made more professional looking before the assembly is permanently bound.

**AFTER THE COMPONENT** parts of the filter holder have been sanded, the outside edges are taped for extra durability and strength. If the finished filter holder is a little too homely to suit you, try staining it or covering it with leatherette art paper.





A MONTHLY DISCUSSION OF PICTURES  
BY AXEL BAHNSEN, A.P.S.A.-F.R.P.S.

**M**ORE FUN! After browsing through the stack of prints and letters that came pouring in from MINICAM readers, I feel that I have a legion of friends all over the country with each and every one deserving a personal letter. But alas, such a project would take every minute of my time so I must limit myself to a few in this column whose problems are common with the majority.

A few words of advice and suggestions that would apply to most of you are outlined:

1. Join a camera club. There is at least one in nearly every community.
2. Where you do your own processing, be very meticulous and follow carefully all directions and instructions. Nothing spoils a picture more than scratches, finger marks, dust specks,



GIGI

MARK WARREN

grain, hypo spots, abrasion marks, out-of-focus blurs, and unintentional movement.

3. Whether or not you do your own finishing, do not work beyond the limitations of your equipment and experience.
4. Make your pictures simple and above all, watch the background. Trees, bushes, telephone poles, wires, dead branches, etc., do not add to a picture.

**GIGI by Mark Warren**

"Gaze upon her as you would gaze upon a thousand strange women but never call her yours for her secrets are inexhaustible; you will never know them all." This passage which I had come across somewhere in the past was brought to my mind when I saw this picture.

One may study the face, the full sensuous mouth, the slightly flared and sensitive nostrils, dark emotional eyes, heavy eyelids and long lashes which conjure a touch of the imponderable, but there is constantly the jarring and distracting note of the model's drape. This loud pattern

(Continued on page 126)





## The Chance of a Lifetime!

*"Get those priceless child pictures before it's too late," says Dr. Irving B. Ellis*

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Like most prize-winners, Ellis is a GRAFLEX camera fan. He has won most of his awards with a 4 x 5 Series D GRAFLEX—a camera of which he says, "It is the most versatile camera I have ever used! GRAFLEX full vision ground glass focusing and focal plane shutter combine to deliver superior results under any condition."

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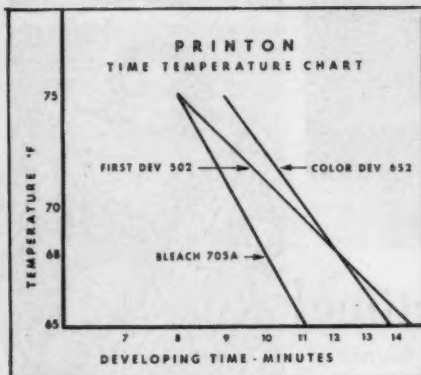
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# PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

## FORMULAS, DESCRIPTION AND POSSIBLE VARIATIONS IN PROCESSING ANSCO COLOR PRINTON

(Continued from September-October Issue)



### Short-Stop:

Following color development, Printon is again immersed in Solution No. 858 for one minute to neutralize the developer alkali and stop development. Providing careful checks of the degree of exhaustion of the solution are made, the same tank of No. 858 can serve after both first development and color development, thus saving the space of one tank or tray. Where production line methods are used with successive batches of Printon following in close order, it is safer and more convenient to maintain separate tanks of No. 858. Agitation in Solution No. 858 after color development should be thorough to remove all traces of color developing solution so that no scum will form when the print is placed in the No. 901 hardener that follows.

### Hardener:

Anso No. 901

#### HARDENER FOR PRINTON

	Avolr.	Metric
Water 65-90°F.	24 ounces	750 cc
Anso Potassium Chrome Alum.	1 ounce	30 grams
Water to make.	1 quart	1 liter

Do not dilute for use.  
Harden Printon 4 minutes at 60-75°F.

This solution hardens the gelatin and completes the neutralization of the developer. The concentration of chrome alum is not critical as long as it remains greater than twenty and less than forty grams per liter. Freshness of the chrome alum solution is of greater importance. Thorough agi-

tation, particularly during the first minute, is essential to prevent any streaking by a scum of chromium hydroxide resulting from the combination of unneutralized color developer solution with chrome alum. The wash after hardening should be very thorough. Since the emulsions are quite hard at this stage, temperatures up to 80°F. will ordinarily do no harm. Wash for five minutes at 60-75°F. but for ten minutes if colder water is supplied. Improper washing at this stage will cause pink or magenta stains in the print.

### Bleach:

Anso No. 705A

#### BLEACH FOR PRINTON

	Avolr.	Metric
Water 65-90°F.	24 ounces	750 cc
Anso DiPotassium Mono Sodium Ferricyanide or Potassium Ferricyanide	5 ounces	150 grams
Anso Potassium Bromide	1/2 oz., 75 gr.	20 grams
Anso Dibasic Sodium Phosphate	1/4 oz., 40 gr.	40 grams
Anso Sodium Bisulfate	1 ounce	30 grams
Anso Formalin (40% Formaldehyde)	5 drams	20 cc
Water to make.	1 quart	1 liter
Bleach Printon 10 minutes at 60°F. or 8 minutes at 75°F.		

This bleach formula is merely a more powerful form of the No. 709 and 713 film bleaches, except that a small quantity of formalin has been added. The formalin acts as an anti-staining agent and its presence is important, particularly where poor wash conditions are encountered between the hardener and the bleach.

The bleach's purpose is to convert the negative and positive silver images to soluble silver halides. It is more difficult to secure complete bleaching of these silver images with Printon than it is with film and for this reason a more concentrated bleach is required. When freshly mixed the No. 705A bleach is a medium amber color. On standing the solution will darken to a deep brown, almost black, but the bleach still performs satisfactorily.

Underbleaching results in muddy blues and is indicated by brown maximum density. Overbleaching, when carried to extremes (much greater than the time necessary to bleach the metallic silver) will destroy a small portion of the yellow layer dye to give decreased yellow densities and a bluer maximum density.

Wash the prints thoroughly for approximately four minutes after bleaching or until the yellow color is substantially removed from both sides.



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Weston Model 715 Cine (Master I) . . . . .	18.00
Weston Model 715 (Master I) . . . . .	17.50
Model 650 Weston . . . . .	10.00
Model 650 Leica (Weston) . . . . .	10.00
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### Fixer:

Anso No. 800

#### PLAIN HYPO FIXING BATH FOR PRINTON

	Avoir.	Metric
Water (125°F.).....	24 ounces	750 cc.
Anso Sodium Thiosulfate (hypo).....	6½ ounces	200 grams
Water to make.....	1 quart	1 liter

Do not dilute for use.

Fix Printon 4 to 5 minutes at 68-75°F.

The fixer dissolves the silver halides formed in bleaching. When this is done the processing is complete and the print should appear as a full-color reproduction of the original transparency provided the exposure time and the color balance of the illumination were correct. Neither the fixing time, nor the concentration of the hypo solution is critical. In general, the rule of fixing for twice the time necessary to clear the picture of all traces of silver halide, is a sound rule. Following the fixing, prints should be washed thoroughly to remove all traces of processing chemicals. Ordinarily, ten minutes in running water is sufficient to accomplish this.

Prints should be dried in a dustfree atmosphere, away from chemical fumes. Moderate heat in drying is permissible, in fact desirable, as rapid drying aids in maintaining clean whites. The drying room should be artificially lighted. Subjection of the prints to strong daylight before they are dry can cause yellow or grayish stains in the whites, particularly when washing conditions have been poor.

### Anti-Staining Bath:

Where slow drying conditions are encountered, protection against staining during drying may be secured if the print is rinsed for one or two minutes in a one-percent solution of formalin immediately before hanging up to dry. The presence of formalin in the emulsion during the drying stage retards stain formation and imparts greater physical hardness to the print. (Formalin is a 40% solution of formaldehyde in water.)

### KEEPING AND EXHAUSTION PROPERTIES OF THE PRINTON SOLUTIONS IN STOPPERED BOTTLES OR COVERED TANKS

Solutions	Exhaustion Recommended	Characteristics of Exhaustion	Keeping Properties
No. 502 First Developer	4-5 8x10's per liter	Yellow and muddy color. emulsion speed.	Low 1 month
No. 858 Shortstop	5-8x10's per liter when same solution is used after each developer. 10-8x10's per liter when different solutions are used.	Scum on the print. Softening of the emulsion during second exposure. Pink or blue stains.	1 month
No. 652 Color Developer	4-5 8x10's per liter.	Flat, degraded color. Poor reds, bluish and low maximum density.	2 weeks
No. 901 Hardener	5-8x10's per liter.	Gives surface scumming. Softening of prints in stages after hardening.  If the hardener turns gray or greenish it should not be used. It should be purple.	1 week when warm or soft water is encountered. 2 weeks when used with cold wash water.
No. 705A Bleach	For normal bleaching times 5-8x10's per liter. With 50% increased bleaching times up to 10-8x10's per liter.	Poor blues, brownish maximum density.	1 month
No. 800 Fixer	10-8x10's per liter. When fixing takes more than three to four minutes to clear fixer is exhausted.	Muddy, or brownish prints.	1 month

# PHOTO DATA

## CLIP SHEET

### Use of Hard Water to Mix Developer:

Whenever "hard" water is used to mix the No. 502 or No. 652 developer formulas, considerable sludging or cloudiness will result unless a water softening agent is used. The addition of 1/2 gram to 1 gram per liter of Calgon\* (sodium hexameta-phosphate) to the water used to mix the No. 502 developer and 1 to 2 grams per liter to the water of the No. 652 developer will prevent this cloudiness. The exact concentration is not critical since the developing properties are not affected.

### Agitation:

All processing times given in this article are based on intermittent agitation. Prints should be agitated constantly for the first minute in each solution, then for five seconds once each minute thereafter. This method of agitation is convenient and leads to good duplication of results between operators.

Where mechanical means of agitation are available slightly better results will generally be obtained with constant agitation. Differences in the rate of agitation require slight adjustment of development times. In any case, use the same type of agitation for both color and first developer and avoid exposing prints to the air while color developing.

### Processing Equipment:

Although the Printon processing can be performed in trays, it is easier to secure reproducible results if developing tanks and sheet film hangers are used. Hard rubber, glass, enamel ware and stainless steel tanks are satisfactory for all of the solutions except the bleach. Due to the great number of stainless steels on the market, some of which are corroded by the bleach, it is safer to use a hard rubber or glass tank for this solution. Several manufacturers have tanks on the market in convenient sizes. Stainless steel developing hangers are satisfactory for holding the prints.

For further information consult your photographic dealer or write to Ansco, Binghamton, New York.

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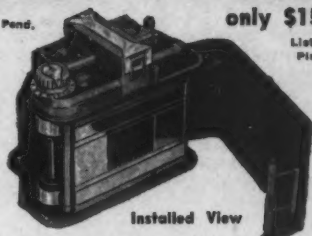
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# CAMERA CLUB

NEWS AND IDEAS

*Coronet* magazine is again publishing a black and white section of outstanding photographs, a monthly feature which was very popular before the war. Requirements for submission of prints is very simple and the market is wide open. Any number of prints may be sent in so long as they are vertical in proportion, mounted or unmounted. There's no restriction on the size or age of the print or whether or not it has been sold before. Any type of picture will be considered but human interest shots are particularly desired. Enclose postage for return of unaccepted photographs and send them to Johnson Garvis, *Coronet*, 366 Madison Ave., New York 17, New York.

Typical of the pep talks published in many club publications is this one on the 1946-1947 season from JAMAICA CAMERA CLUB'S View-Finder:

Having drawn the year 1945-1946 to a very successful conclusion due to the combined efforts of the entire membership, we now look forward to a bigger and better year. Familiar words? Sure they are. They have been said before many times by many people in many places with varying results. Lets not allow our results to vary.

Our purpose is to improve our photographs—not just to attend meetings and talk shop as so many other camera clubs are doing. Let's analyze ourselves. Have we done anything in the past year toward improvement? Have we taken a good look at the prints we are turning out this week and compared them with the prints we made a year ago or even six months ago? Or again even last week? Are they better or worse? If better—fine—or were we just lucky in getting a good negative through an accidentally correct exposure? Or in choosing our paper? Or any of the multiple reasons that make or break a picture?

If they are not as good as last year. Why? Are we slipping? Have we lost our technique? Or are we just too bored to bother?

Let's not fool ourselves. We love photography, otherwise we would not belong to a Camera Club. Why be content to stand still? Only by trying can we improve. Make prints—dozens of them. Don't waste time on a poor negative—work up the good ones. Take pictures, lots of them—always have a quantity of negatives ahead to work on.

THE JAMAICA CAMERA CLUB is looking forward to a banner year and requires the Co-operation of ever member, so can't let it down.

SHEBOYGAN CAMERA CLUB, 1603 Martin Ave., Sheboygan, Wisconsin, has a new thirty-print show which is available for exchange with other camera clubs.

THE PRESS PHOTOGRAPHER'S ASSOCIATION of New York presents its Annual Photo Exhibit from October 12th to November 10th, 1946, at the Museum of Science and Industry in Radio City, New York. Over 500 prints were received from the membership and entered in the Spot News, Sports, Speedlite, Pictorial, Feature, Portrait and Personality divisions of the show. Don't tell us the press boys really ignore a deadline. On July 14th, the day prior to closing date for entries, just eight prints had been submitted. Rather discouraging situation says you. But July 15th brought the avalanche . . . by the day's end 570 prints had been checked in.

John R. Hogan, APSA, eminent pictorialist, critic and exhibitionist! That's how the Indianapolis Salon Entry Form billed one of their judges. A witty columnist on an Indianapolis paper built up quite a little pre-judging tension by pondering in print on what he might and might not do at the judging. Our scouts tell us, however, that he was his usual normal self . . . voted for the good ones . . . helped throw out the bad ones. Hogan is the new Chairman of the Pictorial Division of PSA, yet finds time to give a lecture series, judge salons and rate as one of the most prolific exhibitors.

The trend toward smaller photographs in salons and camera club competitions is barely noticeable and championed by a rugged minority. Many clubs have a regular 5 x 7 print contest. Out San Francisco way the boys at RETLAW are holding an 8 x 10 print competition the subject of which will be pictorial views of San Francisco. This time the photographs will be judged on Print Quality first and Pictorial Interest second.

You'll find that a large number of members of most camera clubs are interested in turning out a better brand of portraits when called upon to do so. Why not take a tip from a recent program at the OKLAHOMA CAMERA CLUB. Dr. Carl B. Cass of the School of Drama, University of Oklahoma, is an authority on make-up and he gave a very enlightening demonstration on character make-up as well as the proper touches for straight portraiture.

The establishment of a Hall of Fame for News Photography at Kent State University which each year will receive the most outstanding published news photograph and the conferring of a special university citation upon the photographer is announced by Dr. George A. Bowman, president of the university.

In announcing the Hall of Fame, President Bowman said that a committee headed by the president of the National Press Photographers Association will select the picture each year.

A chemically treated blow-up of the picture, with a small photograph of the photographer and a biography of him, will be placed in the Hall of Fame to be viewed by thousands of photographers and the public who visit the university annually.

The first selection for the Hall will be for





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the year 1946, and the photographer will be honored in the university's 1947 graduation exercises.

What do you need in the way of equipment to run a successful color camera club? One of the largest and oldest, CHICAGO COLOR CAMERA CLUB recently listed the club property in their "Color Club Projector."

Many of the newer members are not aware of the amount of property that the club has purchased or had donated to it. These items are for the use of the Regular Members (not Associates) at no cost. They are under the jurisdiction of the Property Manager, to whom application must be made to be obtained. When any member is charged with any item, that member is responsible to the Property Manager for such item until it is returned or properly re-charged to another member.

An item may be held not longer than for two week periods or from one club meeting date to another except when no other person has made a request for that item, then it may be held longer upon consent of the Property Manager.

### 1. BOOKS AND LITERATURE:

- (a) FRED BOND'S book on color. An illustrated book showing many Kodachrome photographs, together with chapters treating on almost every phase of color photography, exposure, lighting, portraiture, landscape work, prints, etc.
- (b) The Leica Book on color. Similar to the Bond book.
- (c) PSA JOURNAL—back file of this monthly magazine is available.
- (d) OTHER photographic publications as we happen to receive them.

### 2. EQUIPMENT:

- (a) S.V.E. 300 Watt 2 x 2 slide projector.
- (b) Large folding Radiant screen about 54"x72" which hangs from the wall and is used at about every meeting.
- (c) Small folding Da-Lite screen about 45"x60" on tripod stand.
- (d) Transparency Enlarger. An Eastman pin-hole camera which makes black and white negatives from 35 mm. or bantam size Kodachrome slides, permitting the making of black and white prints from Kodachromes. Full instructions accompany the enlarger.
- (e) Four Marshall Slide Binders. A device which clamps Kodachrome slides in glass in a vice arrangement, feeding binding tape onto the slide.
- (f) Electrical signal light system for judging.
- (g) Wooden projection stand.
- (h) Wooden easel.
- (i) Various slide boxes.
- (j) Black leather cases for foreign shipment of slides and for use in sending traveling shows from one place to another.

### 3. SLIDE SHOWS:

- (a) Collection of all club prize winners for the first two years (not including Honorable Mentions). These are DUPLICATES, not originals, and are available to members for study, showing in their homes, etc.

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World-wide distribution rights of two outstanding, amateur-produced 16-mm. movies have been purchased by Pictorial Films, Inc., RKO Building, Radio City, New York. The films are **ARTS and CRAFTS in MEXICO** by amateur cinematographer and winner of many awards, Ralph E. Gray, FACL, and **THE INSIDE STORY** by Dan Billman, Jr., ACL member and president of the Minneapolis Cine Club.

Both stories were among the ten best amateur movies selected for awards by "Movie Makers" in 1945, "Arts and Crafts in Mexico" winning first place and "The Inside Story" a close runner-up.

Mr. Gray, the producer of the Mexican movie, has been the winner of the Hiram Percy Maxim award and other awards for several years. His residence in Mexico was a natural reason for the production of this picturesque and educational story of life in that country. His film, silent, 1600 feet in 16-mm. Kodachrome, contains great beauty, human interest and authentic social values to make it a documentary example of understanding of a great and ancient culture. In this movie—which is at present being scripted for sound and will have a narrative track and a special musical score, created by Pictorial Films—he shows the Mexican artisans and artists at work, displays their skills and grace, the glowing colors of their lovely costumes, the marvels of design of their pottery, silver and copper, and many other fascinating details of Mexican hereditary customs, arts and crafts.

Dan Billman's story is in a different vein. It is handled somewhat like a Pete Smith production and tells, in an entertaining manner and beautiful photography, the story of what can happen to a duck after the proud hunter brings it home to the little woman. It shows an amusing and appetizing comparison between the talents of the experienced and competent "duck-cook" and the gal who's never even been near the bird before. What happens to the bird exposed to the latter shouldn't happen to a duck!

This story, 400 feet, in 16-mm. Kodachrome, silent, but with titles and a separate music score on discs, will also be adapted by Pictorial, who will add a narrative sound track and incidental music, instead of titles and separate discs.

Both movies, after Pictorial's revision, will be distributed through their regular home movie and educational channels and are bound to find wide appeal in the school and home movie markets and among other amateur cinematographers.

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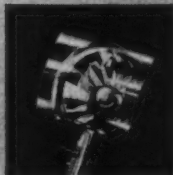


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**ALONG CAME A DUCK**, a blonde-haired boy and a runaway duck, lead to the pond of Freddy Frog. Freddy tells the tot-an animated tale about his adventure with the duck; how he tickled her while swimming, how he saved her from drowning and how they became great friends. (For the kids it's ducky.—Ed.)

**GRANDFATHER'S CLOCK**—Old Grandfather clock is quite alarmed when he catches a little boy and girl breaking a clock, and so with much animation, he chimes out a story about Clocktown. The children learn all about clocks . . . what makes them tick, how little clocks play, and what happens when they break their hearts.

**A LITTLE BIRD TOLD ME**—Little sister finds brother in the jam . . . only because a little bird told her. This is an animated story revealing the wonderful secret of how little birds know everything. You'll see their newspaper in the tree, meet the wise old owl, and watch Walter Finchell get the scoop on a brother in the jam.

Official's special series of Hymns, inaugurated recently, is now supplemented with three

new subjects ideal for group singing in church, home or school. All Official Hymns were directed by Bob Bowman, a leading radio director of church music, and the eight choral voices selected from radio's top professional church singers. Super-imposed words of the hymns appear on inspiring pictorial backgrounds. The three latest Hymns are: **IN THE GARDEN, I LOVE TO TELL THE STORY, AND SHALL WE GATHER AT THE RIVER.**

Commonwealth Pictures Corp. has recently acquired the 16-mm. distribution rights in and to a Hal Roach comedy entitled **I'LL BE SINGING YOU**, 2 reels, featuring Patsy Kelly.

When Patsy Kelly meets with a minor auto accident, unfortunately for her, Eddie Foy, an ambitious ambulance chaser, is nearby. The situations that unfold when Eddie tries to outwit the insurance company doctors provide slapstick comedy.

Movie Newsreels are now available in most of the country's camera stores, being distributed nationally by 6 photographic jobbers. One new subject will be released each month as the Movie of the Month.

First release, available in 8mm at \$2.00, 16 mm at \$4.00 and 16mm SOF at \$5.00, is **UNDERWATER BALLET** starring Nini Shipley. Movie Newsreels are produced and directed by Joe Bonica, Movie Newsreels Inc., Hollywood 28, California.

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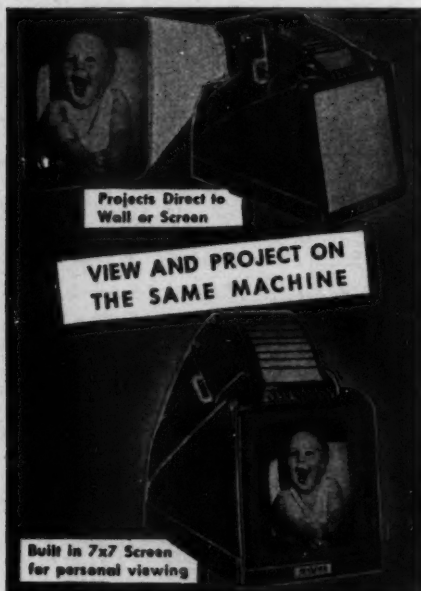
Tel-E-Pic is responsible for an interesting new release in the 16-mm. sound field. It is Arthur Koch playing a four-minute snatch of Tchaikowsky's piano concerto. The title is **PIANO REFLECTIONS—CONCERTO** and the number in the Tel-E-Pic series is 501. The film may be obtained from Tel-E-Pic Distributors, Inc., 208 East Erie Street, Chicago 11, Illinois.

"Concerto" is interesting from a number of angles. First, it is a pretty good sound-on-film reproduction of piano music which, unfortunately, does not always take well to celluloid on wax. Then, too, it has a number of very good camera angles which use the piano to excellent advantage in getting odd effects. And to the student of piano music, the shot of Mr. Koch's fingers running the gamut of the keyboard are a fine lesson in technique.

Of course it is impossible to present more than just a sample of the magnificent Tchaikowsky concerto in 100 feet of film. What Tel-E-Pic has done is to select the best-known parts of the composition and have Mr. Koch run through them. His version borders somewhat on the jazz side, but after all this con-

certo has been popularized so much by the radio and dance bands—even having words written for it—that a straight, serious performance really belongs in the concert hall. The long-hair lover of music would scarcely choose the Tel-E-Pic short as a substitute for a really fine recording. It fits, rather, as a light interlude in a longer program of sound movies.

There are two faults in "Concerto" which are somewhat upsetting. Both are photographic. The limitations imposed in photographing a piano performance has led to stress on the player's hands and in these shots the picture is nearly always over-exposed. The other difficulty is a frequent loss of synchronization between sound and image, resulting in a disturbing hiatus between the time the eye sees a key struck on the piano and the sound of the note reaches the ear. That could have been improved. The fastidious and the dyed-in-the-wool camera perfectionist might find other glaring faults. But generally speaking I found "Concerto" to be an agreeable little item that would be a nice addition to any program.—*George P. Stimson.*



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APPROACHES Christmas and photographers begin to think about cards and presents connected with their interests. This year my photographic present is not only novel but gets extra value from old negatives.

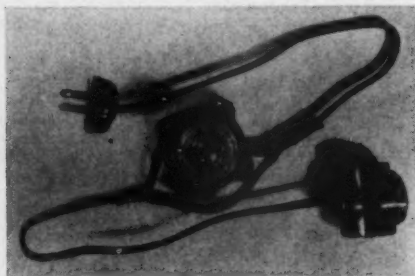
I don't think I'm a unique member of the clan in having scores of pictures of friends taken over a number of years. A month ago I figured out how to utilize these negatives. Small, good-looking albums were purchased with the recipients name stamped on the cover. In each album I am now placing prints of all the shots I have of a particular person, captioning each photo with date, place, and names of other persons appearing in picture, and any other pertinent data.

It seems to me these albums make personal presents of permanent value.—*John Kernan.*

### Safety Fuse for Photofloods

THE WORKER who uses photofloods or large spot lights will find this device useful in preventing short circuits due either to faulty electrical connections or an overload caused by using too many flood lamps on one line. It is especially helpful where the fuse box is not easily accessible or where the replacing of a fuse might be otherwise inconvenient.

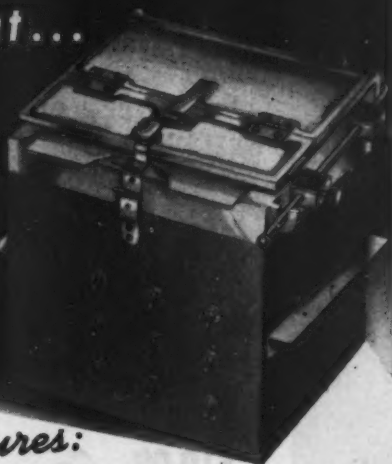
Take an ordinary extension cord and separate the twin wires about four inches from the socket. Sever one of these wires and



attach to the ends an ordinary bakelite bulb receptacle (be sure to use a receptacle with covered terminals). Screw into this receptacle a fuse of low amperage. The amperage of the fuse in the receptacle is determined by the amperage of the fuse on the same line, in the fuse box. The fuse used in this device must always be LOWER in amperage rating than the fuse which is in the fuse box. The fuse placed in this device should be 75% of the fuse already in the box to be certain that the box fuse won't blow before the device fuse. For example: Fuse in box is 20 amperes. 75% of 20

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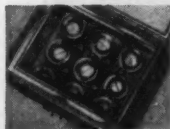


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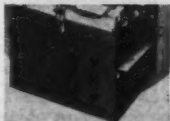
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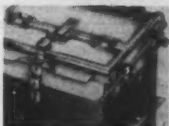
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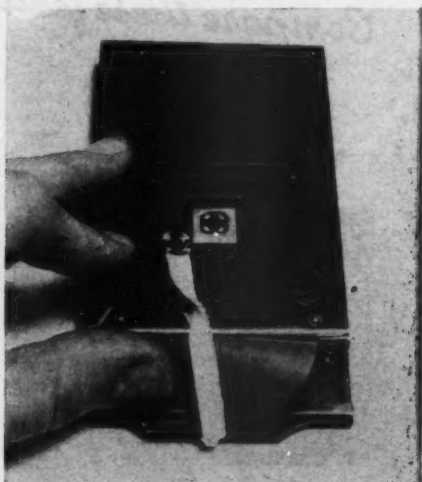
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amperes is 15. Therefore the fuse placed in the device should be 15 amperes. When it is not known what size fuse is in the box use no more than a 10 ampere fuse in the device. Plug this cord into the wall socket first and attach all other cords and lights to the end of this cord. In the event of a short circuit, the fuse in the receptacle will be the one which "blows" and may then be easily replaced.—  
*Herbert J. Goldings.*

### Lest You Forget to Pull the Slide

IN using a film pack in my camera, I made the same foolish mistake others make. Several times when in a hurry, I would snap pictures in quick succession, pulling the film tabs after each exposure, only to find later on that I had forgotten to pull out the film slide before snapping the shutter. As a result, I wasted a lot of hard to get film, but more important I lost some pictures that cannot be retaken.

To prevent any further occurrence, I took an ordinary dress snap and glued one part of it to the back of the adapter with model airplane cement. The other part of the snap was sewed to the end of a short ribbon. A very small hole



was drilled in the top of the slide and the other end of the ribbon sewed to the slide as shown in the photo. The snap is kept fastened as long as the slide is in place, thus if an exposure is made before pulling out the slide, the tabs cannot be pulled until the snap is unsnapped and the slide removed.—*Henry Zondlo.*

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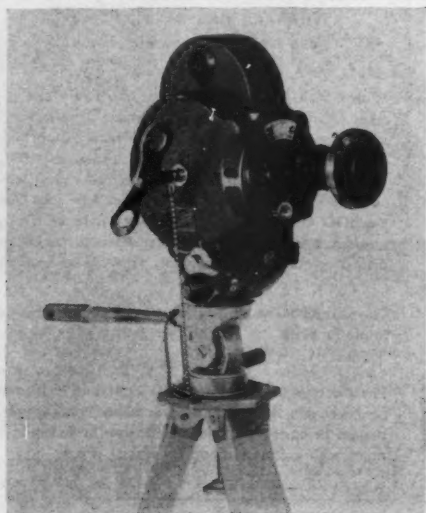
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hand in a dark closet, complete "dissolves" may be made by merely rewinding the film to the point where a circle out starts, and then making a circle in, and continuing the next scene.—*Walt Woestman.*



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Here's an unusual opportunity to secure a fine set of Binoculars at a tremendous saving of money. Build them yourself with all of the very same optics contained in the Navy's 7 Power Glasses. Or you can construct a Monocular (1/2 a Binocular) in which case exactly one-half quantities of the Binocular Components will be furnished. All Lenses and Prisms are in excellent condition. Lenses are cemented and have the new low reflection coating. Complete assembly directions included for either project.

**Stock #5102-M-Binocular Set of Lenses and Prisms. \$25.00 Postpaid**

**Stock #5103-M-Monocular Set of Lenses and Prisms. \$12.50 Postpaid**

**UNMACHINED LEFT AND RIGHT BODY AND COVER PLATE CASTINGS FOR BINOCULARS. \$3.50 Postpaid**

**Stock #520-M. "Our Advertising Special!"—15 lenses, plus 10-page idea booklet. Make your own telescope, microscope, magnifier, drawing projector, Kodachrome viewer; use for experimental optics, copying, ultra close-up shots, etc. Many uses. \$3.00 Postpaid**

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**35 mm KODACHROME PROJECTING LENS SET—Consists of 2 Achromatic Lenses for projecting. Plus 2 Condensing Lenses and pieces of Heat Absorbing Glass with directions. \$3.10 Postpaid**

**Stock #4029-M. MOUNTED PROJECTION LENS—Mounted f1.1; 3.5" P. L. Projection Lens mfg. on Navy contract to be used on 35 mm. Projector. Low reflection coated. Perf. condition. Black finish threaded at rear end. Outside diam. approx. 2". \$12.90 Postpaid**

**Stock #4031-M. We have literally millions of war surplus lenses and prisms for sale at bargain prices. Write for catalog "W" Sent Free!**

**Satisfaction Guaranteed • Order by Stock No.**

**EDMUND SALVAGE COMPANY  
P. O. AUDUBON, NEW JERSEY**

## Viewer-Projector

COMBINING the functions of a daylight viewer, an electric viewer and a projector, with several other uses thrown in for good measure, the new streamlined Apex Multiscope is soon to be placed on the market.



Constructed of die-cast alloys, the Apex Multiscope is now going into mass production in Glendale, California.

The front section of the device detaches for use as a daylight viewer and when replaced, becomes an electric viewer. Merely aiming the forward lens at a 13"x18" table screen, the Apex Multiscope projects pictures for individual, family or intimate group enjoyment.

It is claimed that this new device never gets hot and therefore can never be a fire hazard. Lamp bulbs have a life of 1500 hours and cost 15c to replace.

The base of the Apex Multiscope can be used as a table tripod with ball and socket joint adjustable to 90° tilt. The handle itself detaches and can be used as a 90° tilting head for most all types of cameras on any standard tripod.

The Apex Multiscope is manufactured by the Apex Tool & Machine Company, 4407 San Fernando Road, Glendale, California and is expected to retail for around \$7.85.

## Spiratone Will Make Personal Greeting Cards

AGAIN available this year are Spiratone Christmas cards made photographically from your negative. Your negative, depending on subject matter, is matched to one of the many appropriate Xmas card designs available, to produce a personal greeting card.

Prices, which include envelopes, are: (from one negative) 10 for \$1.00, 25 for \$2.50, 50 for \$4.50, 100 for \$8.00. If no negative or a negative smaller than 2"x2" is provided, an extra charge of 50c is made. The cost of imprinting the name, regardless of quantity of cards ordered, is 75c. Quotations on special designs, as well as further details may be obtained by writing to Dept. M, Spiratone Fine Grain Laboratories, 49 West 27 Street, New York.

## MAKE YOUR NEXT SHOW

**THRILL** your audience at your next 8-16mm screening with breath snatching **BULLFIGHTS** life and limb feats of **MOVIE STUNT MEN!** **SAVAGE BEASTS** in action. *a/s...* **HOLLYWOOD'S MOST BEAUTIFUL DAUGHTERS IN...** **GLAMOROUS SUBJECTS**

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**Human interest?** This shot is full of it! And a G-E No. 5 helped catch the action at just the right moment . . . with plenty of detail. You'll appreciate the extra convenience of G-E Midgets, too. So keep asking your dealer for them!

And if he can't supply you, try G-E Photofloods, using the new Triangle Lighting plan shown in the new G-E Data Sheet.



**And when it comes to HOME MOVIES...**

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so you'll be ready for emergencies. Plenty of high-wattage types available for popular home movie projectors.

*Remember...for every photographic purpose*

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**GENERAL  ELECTRIC**



## Wall and Ceiling Type Projection Screen

ANOTHER new projection screen with seven improved features has been announced by Radiant Manufacturing Corp., Chicago. This new screen, the Radiant "EC", is a wall and ceiling model for showings to large audiences in auditoriums, institutions, gymnasiums, churches, clubs, industrial plants, conventions, and hotels. This screen is available in eight sizes, from 6'x8' to 12'x12'.

For suspending these projection screens from either the wall or the ceiling, Radiant's engineers designed a reversible hanger bracket. The bracket holder, fastened securely to the screen case, holds the removable hanger bracket to permit safe suspension from the ceiling or firm fastening, flush to the wall. In addition, the Radiant "EC" may be mounted rigidly and easily on tripods.

For convenience in operation, a new, balanced pull cord is incorporated to simplify and facilitate the raising and lowering of the screen. For illustrated literature, write to Radiant Manufacturing Corp., 1144 West Superior Street, Chicago 22, Illinois.

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Clarus 35mm (2.8 coated lens).....116.25  
Heiland Model K Flashgun \$25.95; Model S for Speed Graphic or similar \$31.53; Midget Focusing Reflector \$6.63  
Graflex Flashing Unit for Synchro Shutter.....25.90  
Brand Aluminum Hand and View Camera 4x5.....\$4.50  
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8 x 10 250 sheets Matt Slow Enlarging or Contact  
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## CAMERA PLACE, INC.

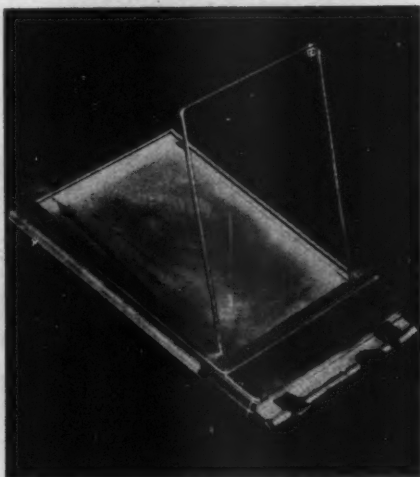
101 W. 51st Street New York City

## Fine Grain Finishing For Mercury Films

IT HAS been announced by Amateur Photographic Services, Inc., that they have created a special finishing department for Mercury films. Owners of Mercury cameras will have the choice of 5 different services in various sizes on single weight glossy and double weight semi-matte paper. Prices range from \$1.25 up for the 32 exposure Mercury roll. Special Mercury reloads are also available for 32 and 65 exposures. Complete price list and mailing bag are free on request to Amateur Photographic Services Inc., 126-132 West 46th Street, New York.

## 4x5 Cut Film Holder

A new 4 x 5 cut film holder which loads differently than other film holders has been announced by Grover Photo Products of 1148 S. Olive Street, Los Angeles and will be available shortly. Among features of the Grover film holder is solid frame construction which prevents the possibility of light leaks, a new type light trap which is a means of preventing light leaks when inserting or withdrawing the slide, and all metal construction which will not warp and which will withstand more than



the usual amount of abuse, according to the manufacturers. In addition to the above features the Grover film holder employs an automatic slide lock over the top of the slide which helps prevent accidental exposure and also employs die cut numbers within the holder which correspond with matching decalomania numbers on the outside of the holder, preventing mixup of negative data which should prove a boon to news and portrait photographers. When loading, the film is merely dropped into the plate holder and a wire frame holder secures the film in place. There is no need to feel for negative grooves in the darkroom.

**SOMETHING NEW!  
SOMETHING WONDERFUL!  
SOMETHING YOU'VE BEEN WAITING FOR!**

**35mm VOKAR I**



Now you can own the VOKAR I—a revolutionary new camera that combines many of the most exciting discoveries of the nation's foremost optical scientists. The result of many years of specialized research and engineering, the Vokar I is now available to you. It is the only camera, selling for less than \$100, that incorporates the following features:

1. Lens coated for finer pictures.
2. F2.8 anastigmat lens fully corrected for color.
3. Combination range and view finder coupled to lens.
4. Automatic shutter-cocking eliminates double exposures.
5. Fingertip control.
6. All controls and adjustments visible from top of camera.
7. All-metal, non-corrosive construction.
8. Uses standard 35mm. load, double frame picture size.
9. Has shutter speed range from 1/300 sec. to 1 sec. time and bulb.

**\$76<sup>70</sup> PLUS \$9.25 Tax**

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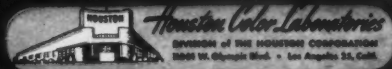
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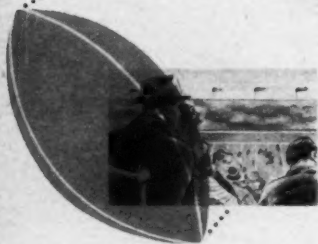


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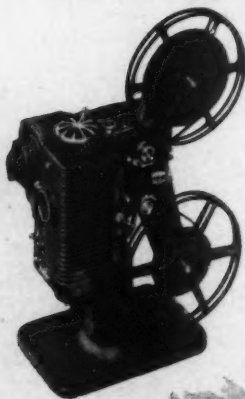
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## Tripod

POLY-ART Products, Inc., 289 Pearl Street, New York 7, New York., informs us that they have devised a short cut method to set up a tripod in a hurry.

One-fourth turn on the handle locks both the panning and tilting; ¼ turn on a leg locks the leg securely . . . no threads . . . no adjusting. This feature was created by James A. Zipser, President of Poly-Art Products.

Top dimensions of the head are 1½-inch by 2½-inch. It swings 360° and tilts 92°.

The tripod is made of non-corrosive polished aluminum with the upper half in a black crackle grain finish. The height of the tripod from floor to top of Pan Head is 5 feet; completely collapsed, 27½ inches. Weight complete is 6 pounds. It lists at \$35.00 plus Federal tax.

## Lens Shade and Filter Holder

G. GENNERT is handling the distribution of Tiffen Combination Lens Shades and Filter Holders. Made of Duraluminum, the inner surface is lined with black felt to prevent stray light striking the lens. With over 50 different sizes and types there should be a Tiffen combination Lens Shade and Filter Holder to fit every camera.

G. Gennert has offices at 20 West 22nd Street, New York City 10, and 1153 Wall Street, Los Angeles 15, California.

## Photo Copying Equipment

PHOTO copies of anything written, printed or drawn can be made with Tru-Copy-Photo copying equipment. With this machine you can reproduce same size copies without a darkroom, camera or film.

Different models are available to produce paper copies ranging in size from 8½x14 inches up to 18x29 inches. Larger machines can be made to specifications. Tru-Copy-Photo models are priced from \$47.50 to \$425.00. They are available directly from the manufacturer: General Photo Products Co., 15 Summit Avenue, Chatham, New Jersey.

## Auxiliary Wide Angle Lenses for Movie Cameras

THE MORTON Coated Wide Angle Lens is an auxiliary lens. It uses the same "f" series as the diaphragm opening of the basic lens being used and in no way decreases the speed of the camera lens. A sun shade is built in.

It is available for almost all 8mm. cameras. The Universal Model (B&H with 3.5 lens, Perflex with 2.5 lens, Revere with 2.5 or 3.5 lens, Keystone with 2.5 or 3.5 lens and Cinemaster with 3.5 or 2.7 lens) retails for \$27.50 plus \$1.86 tax. The models for Bolex H-8 and L-8, EK 20 or 25, B&H with Cooke 2.5 lens and the Magazine Eastman retail for \$29.95 plus \$1.86 tax.

All lenses are available in a plush lined cowhide case retailing at \$2.50 and are being distributed to dealers by Arel, Inc., 4916 Shaw Boulevard, St. Louis 10, Missouri.



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## MONTE CARLO BINOCULARS



For sport or for travel . . . these high grade prism glasses lend fun to every occasion. Mark them on your Xmas list with indelible pencil, because Abe Cohen's Exchange will guarantee delivery. Prices include leather case and shoulder strap.

8x25 Monte Carlo	\$45.00
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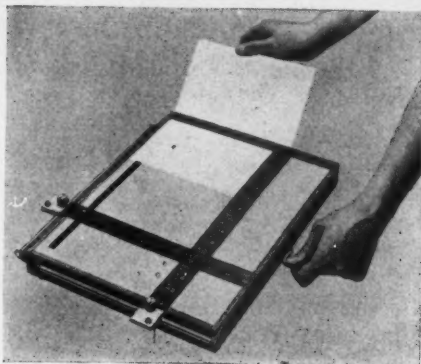
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## Easel

ARKAY Laboratories, Milwaukee 4, Wisconsin, present the new Easy-Easel—a change in easel design which is claimed to simplify and speed up enlarging.

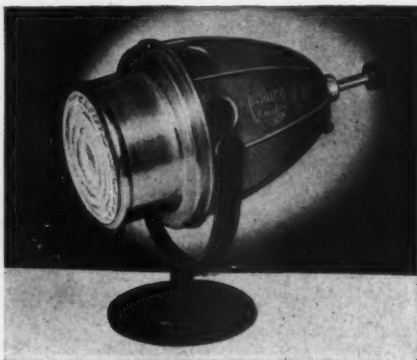


Operating from the Right Hand edge, the Easel has a depressable platen, lowered by a finger tip lever to allow insertion of the paper. The two masks are easily adjusted and feature automatic border compensation plus adjustable screws for re-squaring for continued accuracy.

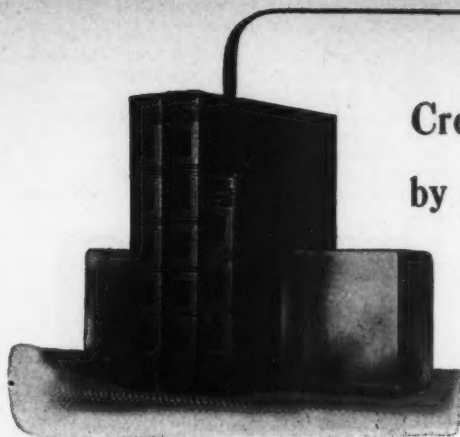
Besides eliminating touching the surface of the print and fussy adjustments, the Easy-Easel features all-steel construction, a more compact size (3 to 5 inches smaller than conventional types with 11 x 14 capacity), a flat bottom to eliminate tilting, and a cut-away platen on the insert edge to prevent touching the paper surface.

## Focusing Spotlight

THE Britelite Sunspot is a new Focusing Fresnel Spotlight for color, and black and white picture-taking. Now available—complete with Bulb and Table Base—at \$13.50 (can be mounted on table base or tripod). For more

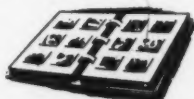


details see your dealer or write to Camera Specialty Company, 50 W. 29th Street, New York 1, N. Y.



# Created for Your Prints by a man who's an amateur photographer himself...

The man who created PHILLIPS book-shelf ALBUMS is not just another manufacturer anxious to do business. For years, he's been an active amateur photographer, and, like many of us, he was dissatisfied with existing albums. He wanted a beautiful album, one that would be "at home" on book shelf or coffee table, and which would be easy to use. He wanted it loose-leaf, with large capacity—so he invented the SPRING-RING\* binder. He wanted it to glorify each print—so he blended the colors of this album to make an inconspicuous background for each page presentation. These, with many other advantages, add up to the slogan, "Beautiful and Functional".



These are the only albums utilizing the new broad-band SPRING-RING\* which assures ease of mounting and picture-viewing pleasure. Pages lie flat, and the wide capacity of these new rings enables you to add many more pages or acetate envelopes without bulging.



PHILLIPS book-shelf ALBUMS are hand-made by a small group of craftsmen skilled in the traditions of fine book-making. The covers are 24-Karat genuine gold-stamped in a quiet, dignified design adapted from a 100-year-old pattern. You may have them personalized with your name or subject title, at slight cost.

Among the many niceties of design that bear mentioning are the clear plastic 'boosters'. In most loose-leaf books, these boosters (just inside the front and back of each book) are made of opaque fibre which obstructs your view of the prints. PHILLIPS uses clear plastic, assuring a perfect view of the entire subject-matter.

Pages are interchangeable in these lovely volumes. The SPRING-RING\* permits quick, easy "changes" of pages—also provides for the future, when PHILLIPS will announce simple, new mounting methods designed to fit into the PHILLIPS book-shelf ALBUM that you buy today.



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MODEL AC-810 . . . includes 15 acetate envelopes for 8x10 prints, with more than sufficient space between the covers for 30 double-weight pictures. Provision also for all other sizes up to 8x10 (holds 180 size-120 prints, with ample space for more) .....\$8.00

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MODEL P-810 . . . includes 40 sheets, 8x10, suitable for 480 prints in the 120 size, proportionate quantities of other sizes .....\$5.00

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\*Trade Mark. LOOSE-LEAF, INTERCHANGEABLE. U.S. Patent #2367687, other patents pending.

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up to 2 1/2 x 3 1/4 3 1/4 x 4 1/4 4 x 5 5 x 7 8 x 10 11 x 14  
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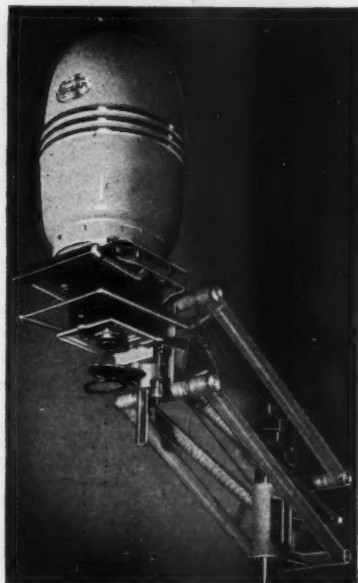
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**ANSKO COLOR FILM**

## **Autofocus Enlarger for Negatives** From 35mm to 2 1/4 x 3 1/4

THE new Solar Enlarger has automatic focusing. With the negative inserted in the enlarger simply raising or lowering the lamp house regulates the size of the enlargement. The mechanism is so synchronized that focus is maintained constantly regardless of the position of the lamp house. A specially designed focusing lock holds the lamp house securely at any desired position.



A special camera back is also available. It interchanges with the regular lamp house to provide a copying camera. This new enlarger is now on display at many camera stores in a size to accommodate negatives from 35mm to 2 1/4 x 3 1/4 inches.

Standard equipment on the Solar Autofocus Enlargers are new coated lenses that minimize light loss due to internal reflections. This reduces exposure times, and eliminates fog due to stray light.

Further information on this new enlarger may be had by contacting your dealer or by writing the manufacturer, Burke & James, Inc., 321 So. Wabash Avenue, Chicago 4, Ill.

### **Lens Shade and Filter Holder for Mercury II**

A NEW "screw-in" type of combination lens shade and filter holder to fit all Mercury II cameras has been announced by Tikern.

Made of duraluminum, Tikern's Mercury II shade will accommodate either Series V or Tikern 32mm. optical glass filter discs.

For further information on this and other lens accessories, write Tikern Corporation, at 405 44th Street, Brooklyn 20, N. Y.

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## **SUPERFLASH "PRESS 40"**

— ideal for action shots;  
exclusive Hydronalium  
element assures positive  
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dependability!



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Indoor alleys—a speeding ball—fast action—these are no handicaps to good picture taking when you use Wabash SUPERFLASH bulbs! They "freeze" split-second shots, give you easier, better pictures, every time!

SUPERFLASH bulbs are safety-coated for your protection, and the patented blue "Safety Spot" on each bulb tells you at a glance that bulb is ready to flash. No more wasted shots due to faulty bulbs! For utmost dependability use SUPERFLASH bulbs!

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## Slide Viewer

ELLENGY Sales, Chicago, are introducing the LaSalle Slide Viewer.

This viewer is made of a smooth, black plastic and is compact. It will accommodate 2x2 paper or glass mounted slides. Standard flashlight batteries are used.

The tilting regulator enables the LaSalle Viewer to be adjusted to any angle to suit viewing ease. An edge-lighted device is incorporated to illuminate the entire viewing area. The price for the LaSalle Viewer is \$8.95—and there's no excise tax. Available from dealers.



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## Water Heater

THE Elden Electric Water Heater will heat a wash bowl of water to the boiling point in five minutes, or a tank of chemicals to the desired temperature almost as fast as you can say "Jack Robinson." The heater measures 5¼x2 inches and weighs one pound.

The unit operates by simply placing it in water and plugging the extension cord into the nearest electrical outlet. A durable all steel casing, chrome-plated prevents rusting. The heating element is made of heat-resisting Chromel Wire. The unit comes complete with 6 feet of waterproof, all rubber cord, is guaranteed for one year, and is priced at \$6.50. For further information write The Elden Products Company, 7310 Woodward Avenue, Detroit 2, Michigan.

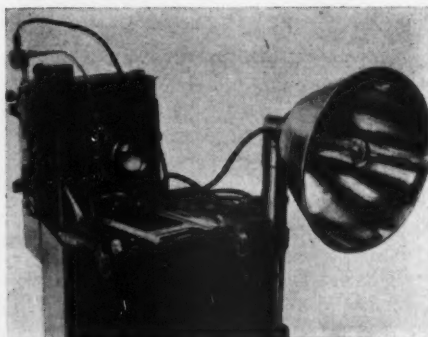
## Color Prints

NEW color-print sizes of 5x7 inches at \$2.50 per print and 8x10 at \$3.50 are now available at Chromex Film Laboratories, 559 Avenue of the Americas, New York City. These are in addition to sizes of 2¼x3¼ inches at 60c and 3¼x4¼ at \$1.00 per print. All are printed on Ansco Printon and mounted in desk mounts.

Color prints, in the above sizes, made from all size transparencies, including Mercury, double frame 35mm., Bantam and cut film, will be returned within seven days of receipt.

## Synchronizer for Electric Flash and Strobolights

A SYNCHRONIZER developed for electric flash and strobolight units is announced by the Kalart Company.



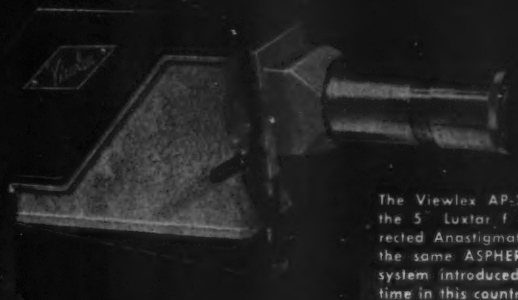
Called the Synchrostrob, the synchronizer can be attached and adjusted to synchronize these speedlamps to all cameras fitted with set and release, between the lens shutters, such as the Compur, Compur Rapid, Supermatic, Rapax and others.

The Synchrostrob is supplied complete with camera bracket and connecting cord. On cameras equipped with the Kalart Prism Range Finder, it can be attached directly to the Range Finder Housing.

For further details write directly to the Kalart Company Inc., Dept. 26D, 114 Manhattan Street, Stamford, Conn.



# 150-watt lamp gives 270-watt brilliance!



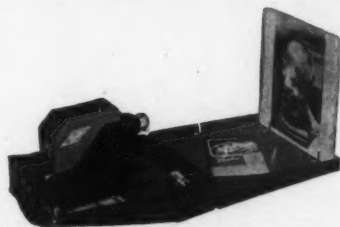
The Viewlex AP-2 comes with the 5" Luxtar f 3.5 color-corrected Anastigmat lens. It uses the same ASPHERIC condenser system introduced for the first time in this country in the AP-1.

## MORE LIGHT—LESS HEAT!

### ONLY VIEWLEX GIVES YOU THIS:

#### INCOMPARABLE OPTICAL SYSTEM

Overize ASPHERIC Condenser System  
5" Luxtar f/3.5 Color-Corrected Anastigmat Lens  
Large Permanently Polished Rhodium Reflector  
Accurate Alignment... Precision-Machined Castings  
Critical-Focus Ball-Bearing Lens Mount  
Self-Centering Built-In Slide Carrier



The Viewlex AP-1 is a complete projection outfit—projector, Tuckaway screen and slide file in a case only 14" square! COATED Luxtar lens! Projects BIG pictures on standard screens, too!

Light-meter tests reveal that the Viewlex optical system is so much more efficient—it would take a 270-watt lamp in the ordinary projector to give the same screen brilliance Viewlex achieves with only 150 watts! Actual measurements prove that most of the heat is dissipated *before* it reaches the slide, by multiple chimneys and heat-absorbing filter. Only Viewlex gives you **MORE LIGHT—LESS HEAT...** with only 150 watts!

  
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INC.  
Dept. I

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**GREATER LUMEN OUTPUT PER WATT INPUT**

### Filmstrip Service

FILMSTRIPS of the Picture Stories in *Coronet* magazine are again offered to schools by the Society For Visual Education, Inc., but with an addition—eight filmstrips on Safety Education, produced by the National Safety Council. The entire series of sixteen filmstrips—eight from *Coronet* Picture Stories and eight on Safety Education—are available at \$12 for all.

Each month, from October, 1946, through May, 1947, those who order this service will receive two interesting and useful filmstrips. One will be the current Picture Story from *Coronet*. The other will be on Safety Educa-

tion, prepared especially for this series by the National Safety Council, and will include such subjects as "Safety in the Home," "In Case of Fire," "Traffic Safety," "Bicycle Safety," and others. The filmstrips of the *Coronet* Picture Stories will be accompanied by reprints for use as manuals. The safety subjects will be accompanied by special manuals, prepared by the National Safety Council.

This low cost filmstrip service is made possible through the cooperation and financial support of three organizations which are greatly interested in the more general use of effective teaching materials—The National Safety Council, *Coronet* Magazine, and the Society for Visual Education, Inc. Although the service is offered primarily for the benefit of schools equipped to show 35mm. filmstrips, it is also available to churches, clubs, industrial organizations, and other groups or individuals who may desire to use this effective material.

Those who wish to order this service or obtain further information should write to the Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11, Illinois.

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### Vignetting Diffuser

THE Polly Vignetting Diffuser can be attached to the enlarger lens or removed from the machine and hand held. It can be used for diffusing or for vignetting and diffusing simultaneously. The instrument has two diffusion lenses, one for moderate and one for

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**"PROFESSIONAL" Roto Print Dryer 24" x 28" Chromium Drying Surface Dries Matte or Glossy Prints.**

Here is the **ROTO DRYER** that is really built to turn out prints in a hurry for professionals and amateurs. Prints dry in 4 to 8 minutes and cannot burn or scorch. Heating elements guaranteed 5 years.

**PROFESSIONAL model, as shown \$27.80**  
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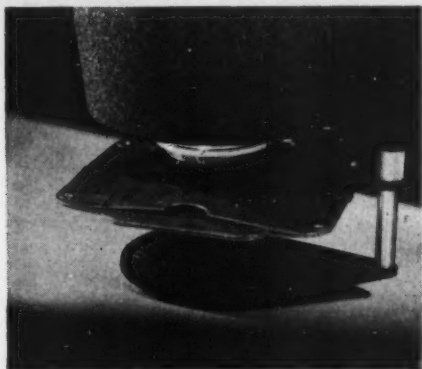
**STANDARD model—12" x 28" .. \$17.90**  
Inc. Tax

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## LOTT MFG. CO.

JAMESTOWN, N. Y.

severe diffusion. Either of the lenses can be used while vignetting. Available for \$1.00 from Polly Products Co., 148 Lafayette Street, New York City.



#### Color Film Cleaner

SUITABLE for use on all types of color films, the new Edwal Color Film Cleaner removes dust, grease, fingerprints and other objectionable spots from both movie films and color slides and transparencies. The manufacturer states it is non-injurious to lacquer coatings and will not harm or debase the colors in the material cleaned.



Although Edwal Color Film Cleaner is suitable for black and white films also, the regular Edwal Film Cleaner is preferred as it does not produce a static charge in the negative.

The new Edwal Color Film Cleaner is available at camera shops. Packed in a 4-ounce amber bottle with a brilliant scarlet and black identifying label, it lists at 45¢. Manufactured by the Edwal Laboratories, Inc., 732 South Federal Street, Chicago 5, Illinois.



### THE **NEW** DA-LITE CHALLENGER SCREEN

is already reaching new heights of popularity because of the superior light-re-surface that makes pictures so much flecive quality of its new Glass-Beaded brighter and clearer. Many other advanced features are also making a big hit—such as the new stronger Octagon Case and the fully-enclosed "Slide-A-Matic" locking which eliminates all external locking devices and assures faster smoother height adjustment. Ask your dealer for the new Challenger today. Write for literature! Address Dept. 11 M

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**LOOK FOR  
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**AND THE  
OCTAGON  
CASE!**

### Dmitri's "Tips on Better Color Pictures"

"TIPS on Better Color Pictures" by Ivan Dmitri has now been released and is available through photographic distributors, it has been announced by the Meter and Instrument Division of the General Electric Company, publisher of this new booklet. It was expected some time ago, but publication was unavoidably delayed.

Nineteen full-color photographs depict scenes and conditions that are likely to come within the experience of any photographer. Each photograph is accompanied by data from Mr. Dmitri's notebook, giving the exposure, shutter speed, and lighting arrangement.

Pointers are given on photographing from an airplane, sunset pictures, flowers and animals, snow pictures, sea shots, electrically lighted buildings, and many other specific illustrations. Retail price of this booklet is 15 cents.

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FULL  
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No automatic or mass production  
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developed and vaporized to prevent scratch-  
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quality developing. Write for FREE  
mailers and other OUTSTANDING OFFERS

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### Foot Switch

A NEW foot switch made of all aluminum finished in gray crackle, has a rubber base to prevent slipping. Selling now at the list price of \$5.95, it is distributed by Camera Specialty Company of 50 West 29th Street, New York 1.

### Projection Paper

A NEW chlorobromide paper has been announced by Dassonville Co., Ltd. The paper develops to a warm black and possesses wide latitude of exposure and development. Coated on the same artist-type paper bases used for Charcoal Black, the warmth of the new emulsion is typified by its name—Charcoal Ember.

Developed especially for pictorialists who desire a paper suitable for exhibition purposes and portrait photographers who like the warmth of a chlorobromide, the new paper offers a wide range of tones through variations in development. The popular sepia and blue tones can be obtained with any of the standard toning methods.

The paper surfaces, four in number, include a rough (D), a slightly rough (B), a ripple (K), and an opaline parchment (F), the latter intended primarily for use as a paper negative material. It is available in one contrast, medium.

A descriptive folder on the new Charcoal Ember paper can be obtained by writing to Dassonville Co., Ltd., 205 East 42nd Street, New York, N. Y.



### THE PRECISION ENLARGING METER

• Tells how long to expose each enlargement • What contrast grade of paper to use

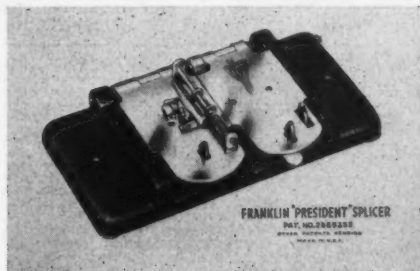
An extremely wide range of paper speeds plus its neutral color-density "spot" filter makes it especially useful in color work. Used and recommended by the Ansco Laboratories for Princeton color prints. Now available—Price \$9.45

**HAYNES PRODUCTS CO., INC., Box 175, Station F • New York 16, N.Y.**

### Movie Film Splicer

AN addition to the line of Franklin Photographic Industries, Chicago, is the "President" "Dual-Action" Splicer which cuts both ends of the film and cements in one operation. A permanently attached scraper is so hard that it is claimed to assure dry scraping for many years without sharpening or replacing the blade. The long blade never leaves the surface so as to avoid tearing of perforations or film.

All parts which come in contact with the film are made of stainless steel. The Splicer



is mounted on a metal base with dull black crackle finish and has felt feet. The locking device of the spindle secures 8mm. or 16mm. reels, 200 feet or 400 feet.

### Projection Lamp Guide

A NEW 12 page guide entitled "Radiant Lamp Guide for Projection Equipment" has been published by the Radiant Lamp Corporation, Newark 8, N. J., for distribution without charge. The guide permits the selection of the correct lamp for practically every type and make of projection equipment now in use. Completely listed are lamps for 8, 16, and 35mm portable and standard projectors, photo-cell exciter lamp requirements for sound models, lamps for various miniature slide and slide film projectors, and lamps for stereopticons for slides and opaque projection. Different types of bulbs and filaments are described and illustrated.

### Kodak Data Book and Pamphlet

REVISED Third editions of the Kodak Data Book on Kodak Papers and the Kodak Data Book on Slides have been announced by the Eastman Kodak Company, plus a revised edition of the free pamphlet giving full details on how to use Kodak Microdol Developer.

Priced at 25 cents each, these Data Books are punched to fit the Kodak Reference Handbook. They are available at all Kodak dealers.

The revised edition of the pamphlet "Kodak Microdol Developer" is offered free to photographers writing to the Sales Service Division, Eastman Kodak Co., Rochester 4, N. Y.



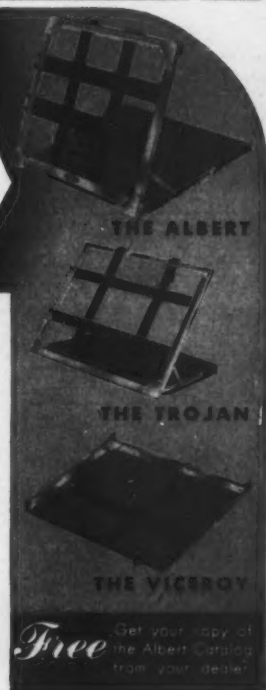
## ALBERT EASELS *Designed to* SIMPLIFY ENLARGING PROBLEMS

More salon prints have been made on Albert Automatic Easels than any other . . . it is by long odds the choice of leading professionals, critical amateurs and photographic schools everywhere. This easel incorporates every feature and convenience you could want . . . it automatically centers the paper . . . automatically sets the margin alignment . . . automatically eliminates uneven or fuzzy margins. You need merely concentrate your skill on controlling the exposure!

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USED 16mm SOUND movie PROJECTOR. D. Schumann, 335 Nicollet Ave., Mankato, Minn.

WANTED: Pictures of Mexican, South American, South Sea and peasant costumes and dancers. Pay \$50 to \$5,000 for those accepted. Zimmermann, 326 S. Union Drive, Los Angeles 13, Calif.

WANTED—35mm Leica or Contax Outfit. Write, giving all details. Box No. A1, Minicam Photography, 35 Park Ave., New York 16, N. Y.

WANTED—16mm Film. Cine specials. Bolex equipment, 35mm Arriflex, Bell & Howell and Eyemo. Cinephon Cineflex cameras, lenses, accessories. Camera Mart, 70 West 45th Street, New York.

SEND us your camera today. Will send certified check by air mail immediately. Items held ten days for your approval of our price. Free estimates for photo equipment. "Cleveland's Camera Supermarket." Rothbart and Reitman, 1900 E. 9th St., Cleveland, Ohio.

WANT telephoto and wide angle lenses for Contax Camera. Box No. A3, Minicam Photography, 35 Park Ave., New York 16, N. Y.

WANTED—Super Ikonta "B" or "C". Special. Will consider Super Ikonta "A". Box No. A5, Minicam Photography, 35 Park Ave., New York 16, N. Y.

LOOKING for Auto Rolleiflex, Standard Rolleiflex, Ikonflex II or III or any good 2 1/2x2 1/4 Reflex. Box No. A2, Minicam Photography, 35 Park Ave., New York 16, N. Y.

NEED wood 35mm. camera. Write in full. Box No. A4, Minicam Photography, 35 Park Ave., New York 16, N. Y.

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MERCURY — Highest prices. Free containers. Write AMERICAN MERCURY. NORWOOD, MASS.

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5x7 SOLAR less lens, \$75.99; Omega C-11, new 3 1/2" F4.5 Wollensak Coated lens, \$98.32; Bolex L-8, 1/2" F2.8 Yvar, 1 1/2" F1.9 Cooke, 1 1/2" F3.5 Kodak Anastigmat, Case, \$210.00; 5 x 7 Home Portrait Graflex, 100' F4.5 Tessar Magazine, \$295.00; 9x12 Linhof with triline convertible Meyer Plasmat in compur, 12 Holder, Case, \$224.50; Rolof. 2.8 Tessar, \$99.50; New Busch Pressman, F4.5 Tessar in compur, Heiland Gun, Kalart Rangefinder, FPA, 3 CFI, \$312.57; 5x7 Linhof converted to use Graphic 5x7 or 4x5 Double Holders, \$34.50; Bruneau Pneumatic Tripod with extension legs, \$51.75; Time-O-Lite Master, \$19.50; Gralab Universal Sween Second Timer, \$19.95; F-8 Adjustable Cut Film Tanks, \$8.94; 10" Aluminum Photoflood Reflectors with cord and clamp, \$3.75; 12" \$4.50; 5 1/2" F4.5 Ilex Parraton in Acme Synchron on 4x4 Board, New, \$122.15; 6 1/2" \$124.52; Heiland "K" and "SR" guns for Groflex with Rapax, one week service; New 12" F4.5 Gundlach Reflex Coated, in Betax No. 5, \$199.50; 9x12 & B. Ernemann Reflex, 6 1/2" F4.5 Ernimator, FPA, excellent, \$124.50; New 6x7 Korona Commercial in Acme Synchron, \$65.00; New 4x5 National Cold-Lite Enlarger, F4.5 Lens, \$199.50; SPECIAL: New FK Fitted Case for Kodak 90 Cine Kodak, \$15.00; Many world famous lenses: 6 1/2" F9.5 Wollensak Wide Angle for 8x10 in Betax,

\$59.50. Buy, sell or trade. No lists. State your needs. WELLS-SMITH, 15 E. Washington St., Chicago 2, Illinois.

BOOM lightstand \$25.00 large, 10 ft. high 7 ft. long, takes 750 Watt F. spotlight. Tripod \$7.95. Heads \$3.95. \$10.95, plus tax. Good accessories, terms. Sales Rep. wanted. Read Photo Mfrs., 1619 Glendale Blvd., Los Angeles 26, Calif.

LIMITED SUPPLY covered rangefinders for lenses from three to eight inch, \$12.75. Give negative size, focal length, camera make. Ranj-Vu, East Lansing, Mich.

QUICKER FIXER—Clears films less than 60 seconds. \$1.00 gets formula. Ferry Products, Box 331, Shreveport, La.

IMMEDIATE delivery on Argus C-3 with flash and case \$65.98. Weston Master II exposure meter \$29.67. Other items available; write for lists. ALLANS 16516 Detroit Ave., Lakewood 7, Ohio.

USED CAMERA DIRECTORY. Box 1031-R, Canton, Ohio. Lists hundreds of War-Bargain Used Cameras—35mm. Speed Graphics, Kodaks, Rolleiflex—many others. Send 25c for latest issue.

AT LAST a few coupled rangefinders for roll film cameras of focal length from 1 1/2 to 10 inches. \$22.90 installed. Peter Fagan, 308 Charles, East Lansing, Mich.

2" KODAK EKTAR F3.5 Compur Rapid \$28.00; 2" Kodak Anastigmat F3.5 Compur \$24.00; 4 1/2" Kodak Anstigmat F4.5 Compur \$42.50; Steinheil Cassar 3CM. F3.5 barrel \$180.00; Kodak Anastigmat 7 1/2" F4.5 barrel \$65.00; Schneider Xenar 50mm. F2.8 in focusing mount \$65.00; Schneider Xenar 5CM. F2.8 Compur shutter \$35.00; Dallmeyer telephoto 17" F7.7 \$150.00; Aeroplaner Rolof 3CM. Carl Zeiss 2 1/2, 5 extra cartridges, \$175.00; Astro Pan Tachar 200 mm. F2.3, filter, in focusing mount \$350.00; Weston and GE exposure meters. Camera Mart, 70 West 45th Street, New York.

UNIQUE plastic aluminum eye-piece, new design fits your rangefinder (Kalart-Meyer), cuts extraneous light. Improves focusing. Guaranteed. Write for circular "M". Photo-Mart, 365 E. 193 St., N. Y. C. 58.

PERFEX 44 — F3.5 lens, flashgun, sunshade, filter, E. R. case and Weston Master Meter. Best offer. Schaffly, 123 16th, N. W., Canton 3, Ohio.

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MAKE MONEY making movies. 23,000 word "how" book, \$2.00. Information stamp. World In Color Productions, Box 392X, Elmira, N. Y.

HOW to open and operate a professional studio. Instruction sheets, personal advisory service. Get started now for Christmas business! Bunnell Studio Co., Box 446, San Pablo, Calif.

GUARANTEED profits in Free-Lance Photography. Details? Write Box 486, Malone, N. Y.

NEGATIVE Retouching. Short, easy, professional course trains you to earn big money at home. Fascinating hobby. Free booklet. Tival School, Dept. C, 8519 Sunset, Hollywood 46, Calif.

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OUR GIANT 50-page catalogue of 6-16mm. films just off the press, 3000 films, etc. Big discounts. Two 3c stamps. Reed, 7508 3rd Ave., Brooklyn 9, N. Y.

## MOVIE CAMERA FILMS

100' 16MM. \$2.50; 25' double 8MM. \$1.25. Free developing. Better Films, 242 New Lots, Brooklyn 7, N. Y.

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CLOSE-OUT and scarce items. Free list. Camera Mart, Bloomington, Ill.

SURPLUS CAMERAS. Scarce items. Bargains. "Camera Guide," 126-A Lexington Ave., New York. Latest edition well worth 25c (coin).

NEW MINICAM equipment available! Free catalog. Stone, Lunenburg 50, Mass.

CAMERAS! BARGAINS! Deal direct with owners; eliminate dealer. Nationwide Camera Guide, 126-A Lexington Avenue, New York, 25c.

HARD COAT your camera lenses by new Electronic process without heat. Write for booklet and price list. Optical Coating Laboratory, 5809 M Street, Hillsdale, Washington 19, D. C.

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COLOR prints low price. Sherman Color Laboratory, 11541 Barman Street, Culver City, California.

PAINTINGS — in oil from photographs — portraits a specialty. Color details necessary. 8x10 \$5.00. Saunders Art Studio, 105% W. Indiana, Room 4, Deland, Fla.

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RETOUCHING Fast Service. C. R. Healy, Cape May, C. H. N. J.

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ENLARGEMENTS that sparkle from negative. 5x7—20c; 8x10—35c. Crumley's Photo Place, 1637—42nd Street, Birmingham 6, Alabama.

CAMERA REPAIRING—Cameras repaired—All types or makes. Shutters our specialty. Free estimates. Write or mail camera to George's Camera Repair Shop, P. O. Box 1148, Dallas, Texas.

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**6 or 8 EXP. ROLL FINISHED.** Giant size, 30¢; reprints, 3¢. Thrifty Photo, Box M46, South Gate, Calif.

**PORTRAIT PAINTING** from photographs. Send photograph 5x7 or larger \$5.00—and receive a beautiful colored painting. J. A. Damato, 2038 Hughes Ave., Bronx, New York City.

**MOUNTED** oil colored enlargements from your negatives; 5x7, \$1.35; 8x10, \$2.10; 11x14, \$3.00; 50¢ more for each extra person on photos. From photos, 50¢ extra. Specify coloring wanted. Add 15¢ for mailing. Photolab, Box 508, Borough Hall Station, Jamaica, New York.

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**8-16MM.** bargains. Sound, silent, rentals, sales. Big catalog, Kodachrome sample 20 cents. Warrington Films, 1418 Knecht Ave., Halethorpe 27, Md.

**HITS • HITS • HITS—HAW AND BUD ARE BACK—America's Greatest Slapstick Team.** Available in 8mm. and 16mm. silent. Free list. Cavalcade of Movies—The first film that records 30 Old Time Stars in scenes from their best remembered hits. A priceless collector's item. 16mm., \$12.00; 8mm., \$6.50. Childbirth—Modern Technique of a superb educational film for doctors, nurses and students. Hospital Photography, 16mm., \$.95. 8mm., \$.25. Sherwood Pictures; 789 St. Marks Ave., Brooklyn 13, N. Y.

**FIVE Slide Views—Oldest Convict Ship afloat 25¢.** Slide Supply Service, 3111 West Tuscarawas, Canton, Ohio.

**PROJECTION SLIDES IN STANDARD MOUNTS.** Made from your prints or negatives up to 5x7 \$1.75 per dozen. Univex Mercury negatives enlarged to standard projection size at same price. A Large Selection of Mounted Southwestern Slides, National Parks, Rodeos, Indian Life etc. 20 for \$1.00. Samples \$1.00. List 25¢. Kodachromes of Famous California Scenes 50¢ each. Rogers Studio, Box 134, San Diego 5, Calif.

**BEAUTIFUL SOUTHERN CALIFORNIA!** Now available! Color slides of Southern California in all its glory. Historical scenes of "Old San Diego and vicinity," 37 different views at the all time low price of 35¢ each. Folder furnished on request. Van-Kirk, 1885 Westinghouse, San Diego 11, California.

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**BEAUTIFUL Kodachrome Slide and Lists 25¢.** Slide Supply Service, 3111 West Tuscarawas, Canton, Ohio.

**SOUTHWESTERN SLIDES—National Parks, Boulder Dam, etc.** 20 full frame mounted, \$1.00. List and 5 samples 25¢ coin. Mounted slides made from material supplied, 20¢ each; 6 for \$1.00. Black and white enlargements from your color slides, 20¢ each. Ansco color film processed. Rogers Studio, Box 134, San Diego 5, Calif.

**PHOTOS OF BEAUTIFUL GIRL MODELS** available to pose for reputable commercial and amateur photographers and artists. Nationwide selection. For new, illustrated FREE ANSCO MODEL catalog, details, list, send a quarter to PHOTOPUBLISHERS, Drawer L, Winnetka, Illinois.

**COLOR SLIDES—Travel, nature, etc.** List, sample, 30¢. Kelly Chod, Box 1539M, Santa Fe, New Mexico.

**GORGEOUS GIRLS: Sparkling, "Allure" and "Saring Girls."** Two breath-taking films, 8 mm. 50 ft., \$2.00; 16mm., 100 ft., \$4.00 each. Big 1946 catalog many film bargains and sample, dime. Audet, Box 65-0EG, Philadelphia 38, Pa.

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**KODACHROME movies, 8-16mm.** Color sample, lists—dime. Projection length color sample—dollar. Also slides. Universal Film, 66B D. Films, N. Y.

**HOME MOVIES—Lists, 3¢.** Sample Kodachrome Scene "Allure,"—\$1.00. Kodachrome Art slides—sample 35¢. Galloway Films, 3008 5th St., S.E., Washington, D. C.

**8-16MM. MOVIES—"Blonde Venus," "Hula Honeys," etc.** Glamour photos, Samples, list, 3¢. Thomas Productions, 5123 York Boulevard, Los Angeles 42.

**AMATEURS** do you want to sell your photographs? Any subject accepted, if good. They must be in focus, sharp and clear. Girls, pets, human interests, landscapes. Must have models release and negatives. Mail to Yates Studio, 4009 Davis Pl., N. W., Dept. W., Washington, D. C.

#### MOTION PICTURES—EQUIPMENT

**MOVIE FANS**—Give your home movies that "Hollywood" touch. Use the new Cine-Slate to identify each roll of film, as to its Date, Scene, Location and Cameraman. Can be used as a caption slate or as a title. Only \$1.50 complete—guaranteed. See your dealer or write SHERWOOD PRODUCTIONS, Box No. 44, Forest Hills, New York.

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**PIANISTS**—Quickly improve technique sightreading, accuracy memorizing, playing through Mental Muscular Coordination. Free Booklet. BROADWELL STUDIOS, Dept. 176-J, Covina, California.

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**RUBBER STAMPS**—a three line cushion-mounted index face paper stamp made to order for only 55¢ postpaid. Stamp Distributors, B120M, Arkansas, Wis.

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**ATTENTION—Amateur-Professional Photographers.** Get your art negatives now, at Hollywood's Art Center. 24x34 \$1.50 each or 4 for \$5.00; 4x5 \$2.00 each or 3 for \$5.00. Ernest Edwards, 5642½ De Longpre Ave., Hollywood 28, Calif.

**YOU CAN ENTERTAIN** with Comic Trick Chalk Stunts. Catalog, 10¢. Balda Chalk Talks, Oshkosh, Wis.

**SEALED IN PLASTIC!** Protect your photographs, identification cards, social security cards, photographic data cards, etc. Wallet size, 50¢; 3½x4¼, 65¢; 4x5, 95¢; larger sizes to maximum size of 7x7 inches, 50¢ per sq. inch. Fast guaranteed service. Crabtree Laminating Service, P. O. Box 370, Idaho Falls, Idaho.

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**UNUSUAL KODACHROME ART SLIDES!** List, 2 samples \$1; 5 \$2. Art Transparency Co., Box 2084-P, San Antonio 6, Texas.

**INDIAN BEADWORK**, relics, coins, minerals, novelties, 5 Stoneage Indian tools, 50¢; 10 foreign coins, \$1.00. Catalog 5¢. Sistershop, Northbranch 4, Kansas.

**CAMERA FANS**—Shoot beautiful full-figure models with artistic lighting in a modern private studio. Hollywood Photo Shop, 1670 N. Western Ave., Hollywood, Calif. Phone Hillside 0578.

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**SWAP-BUY-SELL.** Cameras, Equipment thru free listing in Camera Guide, 126-AA Lexington Avenue, New York.



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## Photo-Bar

A WALNUT cabinet, looking more like a bar than a photographic accessory... a few minutes later a darkroom setup with the following features: clock and safelight on an eye-level shelf, enlarger mounted on a firm base, a paper safe below the easel, a towel rack, a box for graduates and thermometer, a



built-in drain, storage space for chemicals and trays, lock and key for children's safety sake, and elimination of that "scattered-about-the-house" shutterbug problem.

The Photo-Bar was designed and is being manufactured by Joe Heiz of Hi-Standard Manufacturing Corporation, Sunrise Highway and Rockwood Avenue, Baldwin, L. I., N. Y.

Photo-Bar is functional furniture, modern in design, neat in appearance. During the day it fits into the living room, bedroom or foyer, at night when the photo fan wants to run off



a few prints or develop a roll, it provides concentrated working facilities.

The exterior is finished like furniture. The interior, including the well designed to hold three trays next to the easel, has been treated with lacquers which will withstand photographic chemicals and can be wiped clean with a damp cloth. Adjustable shelves in the storage compartment are placed to clear the tallest bottles, cans and graduates normally used.

Photo-Bar can be rolled on its wide casters into the kitchen or another room should you prefer to work over a floor that is not carpeted. The top slides smoothly on wide runners when opening or closing. Toe clearance is provided so the user may stand close in comfort.

The Photo-Bar sells at \$135.00, list price. For further information write the manufacturer.

### Ampro Slide Projector

A NEW 2" x 2" slide projector, called Amproslide, is presented by Ampro Corporation of Chicago.

A new automatic snap-action, self-centering slide changer, was designed to enable easier and faster operation. This slide changer per-

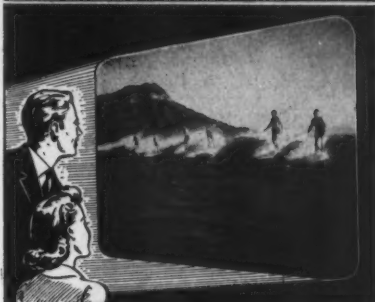


mits the interchanging of glass and ready mounts without refocusing. It can be operated with one hand. The case quickly lifts off for easy accessibility, and there is a new up-and-down tilting device.

Other features claimed of this slide projector are: F:3.5 anastigmat projection lens, 5" focal length with convenient knob for hair-line focusing, new condenser design that combines brilliance with cooler operation, 300 watts of light with effective heat dissipation and minimum light loss, and pointer aperture to permit use of pointer with slides.

For prices and other information see your dealer or write to Ampro Corporation, 2835 N. Western Avenue, Chicago 18, Illinois.

## Magnificent Natural Color Wesco KODACHROME SLIDES



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Flaming sunset at Waikiki... Haleakala volcano... Kalapana Beach, where white surf foams over sand as black as jet... these are a few of the unforgettable scenes in WESCO's Hawaiian series, caught in their natural, incredibly brilliant colors. Every WESCO Kodachrome slide is chosen from scores of the best efforts of such noted photographers as Mike Roberts, Micki Carter and Father Hubbard, not only for color and clarity, but for lasting interest.

OVER 200 DESIRABLE SUBJECTS from which you may select new additions to your slide library. They are mounted and packed in individual envelopes with authentic, detailed captions. **50¢ each**

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For you who have not yet sampled the fascinating hobby of armchair exploring, WESCO offers a "starter set" consisting of a third - dimensional - effect viewer and six slides of your own choice from the world's finest slide collection of western, Kodachromes.



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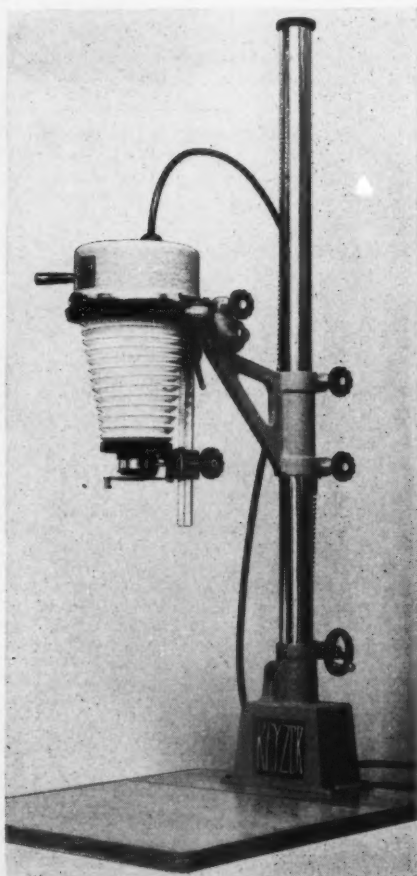
## "Cold Light" Enlarger

THE Keyzer "cold" light source enlarger—  
beside the obvious advantage that it eliminates  
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is designed for color printing, emitting a uni-  
form distribution of color-balanced light at  
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exposure time 25 per cent, yet it consumes 50  
per cent less power. A diffusion glass achieves  
even light distribution over the entire negative  
area. The lamp lasts three to five years of  
average commercial use.

The Keyzer enlarger head can be turned  
360° in the bracket to project a picture in any  
position on the board. The bracket arm can be  
swung over for floor projection and, with head  
rotation, any part of the negative can be cen-  
tered on the board. Any desirable tilt is ob-  
tainable for distortion correction, and the head  
can be set horizontally for wall projection.

The circular bellows is made of solid neo-  
prene, which does not harden or dry out and  
retains its flexibility.

A handwheel at the base gives control of the





chain-drive elevation of the counterweighted head over the 45-inch height. Large, dual-control knobs are luminous for quick location in the darkroom. Features are the "dustless" negative carriers, for all sizes up to 4x5 inches and the enlarger take-apart design for easy storing away in two pieces.

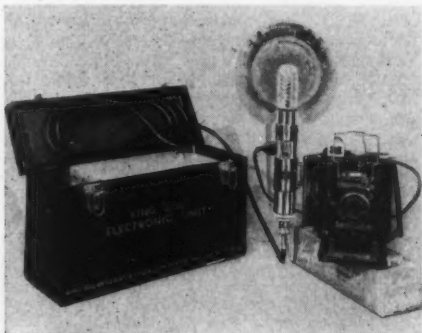
Eastern Photo Supply Company, of Boston, Massachusetts, are distributors in North America for Keyzer.

#### Electronic Flash Unit

KING "SOL" Research Corporation are producing an Electronic Unit capable of taking 10,000 flash shots with one bulb. It weighs fourteen pounds.

The new Electronic Unit is made to operate with the King "Sol" Flash Synchronizer without special adjustment. Because of this, the advantages of the regular "King "Sol" synchronizer are retained and there is an outlet for the focus spotlight and maximum illumination. Light output is equivalent to that of a Wabash Press-40 bulb.

The King "Sol" Electronic Unit uses general outlets of 110 volt alternating current. Production on battery unit models and double extension models is under way, and they are to be released before this issue of MINICAM is on the newstands. Units now available are



complete, contain all the necessary accessories and require no additional wiring. They are priced at \$225. For additional details write to King Sol Research Corp., 521 Fifth Ave., New York City.

#### Magnifier

EDROY Products Company, 480 Lexington Avenue, New York 17, New York, announces an addition to its line of magnifiers, a "hand reader" known as the Longview Magnifier.

This magnifier has a long rectangular lens which enables one to read fine print and observe fine detail over a large area—with less distortion and aberration than is present in many magnifiers. About 4 inches long overall, including its Lumarith plastic case into which the lens folds when not in use, Longview has a lens which is 3½ inches wide. The lens is ground and polished optical glass, and gives 2½ times magnification.



These and dozens of other new, post-war products are ready for you now at Royaltone. Of course, supplies are still limited . . . so, be first . . . ORDER TODAY!

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Mercury II, 35mm. camera, F2.7 coated lens	\$79.50
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Albert Royal Tripod and Pan Head	19.19
Craig DeLuxe Leather Gadget Bag	22.95
Kodak 2x2 Slide Projector No. 2A	37.45

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### Cut Film Guide

THE Jiffy Cut Film Guide helps to load film holders in an instant, reducing the danger of finger prints. It guides both edges of film into both film retaining guides at once, without scratching the film. The hinged bottom retaining edge of the holder back is automatically held flat and out of the way.

Made of Plexiglass the guide should last a lifetime.

In use Jiffy is put on top of the holder, the film is slid in place Jiffy is removed, the slide is closed and the holder is ready for use.

At present it is being manufactured in 4"x5" size only. Other sizes will be announced shortly.

Mailed with complete instructions on receipt of \$1.00 direct from manufacturer, N. B. Chaveas, 603 Valley Road, Havertown, Pennsylvania, or through dealers.

### Pre-fabricated Portable Darkroom

PRE-FABRICATION is now entering the photographic field. A new darkroom, complete except for the purely photographic apparatus, is being distributed by Alco Photo Supply Corp., 15 West 47th Street, New York City.

This darkroom, called the "Blak-a-Zell," comes knockdown in five crates and may be assembled in 6 hours by one man, or in 4 hours by two men. An instruction manual accompanies each unit. It is wired and fitted with plumbing, shelves, dry racks, an 8 foot stainless steel sink with built-in print wash tank, "Filtair" air filter and space for an exhaust fan. It occupies floor space of approximately 8 feet on each side and is 7' 8" high.

The side walls are erected by placing marked edges together, inserting a strip of sponge rubber in the joint and tightening the bolts. The



roof is hinged and when open completely covers the walls. All wiring except the enlarger outlet and the safelight switch is built into the roof.

The stainless steel sink extends across one side of the room. It is provided with two



faucets with hose connections, and a separate valve controls water flow to the print washer. The print washer is fitted with an overflow drain to maintain water level and assure constant water change. A slatted, removable rack fits the sink and holds tanks and trays off the bottom.

A large work table is provided for the enlarger, with room under it for storage of paper supplies, easel, dodging equipment and printing accessories. A triple outlet provides for plugging in the enlarger timer and other electrical devices.

Safelight sockets are provided in the roof so each working area can be well lighted. A white light in the center of the room is independently controlled from inside the darkroom so there is no danger of fogging light being accidentally turn on from outside. The unit operates on 110 V. A.C. or D.C. house current. An outlet for an exhaust fan is provided on the wall opposite the door, so air entering through the air filter in the lower portion of the door is drawn across the room and blown outside. Extra exhaust fans may be installed if desired.

Seven large racks, gauze-covered, are provided for the drying of matte prints. The shelves and worktables are cut to fit, fastened together with screws, and in some cases supported by steel brackets. All screw holes are pre-drilled so that the only tools required are a screw-driver and a wrench, both of which are provided.

The unit is ideal for use in the garage or basement of private homes, and for school, laboratory and factory use. All wiring terminates in one piece of BX cable, long enough to reach a convenient outlet, or permanent connection may be made to house wiring. An electrician is needed only if a permanent connection is to be made.

The plumbing is arranged so that water may be supplied through a garden hose, or permanent connection may be made by a plumber. The drain pipe is 2-inch and a hose may be used to carry away the waste, or permanent connection to the sewer may be installed.

Karl H. Johnson of Photo Engineering Company of Hollywood, designer of the Blak-a-Zell darkroom, states that the darkroom was given several years of practical test before being put in production.

The Blak-a-Zell sells for \$495.00, FOB Hollywood, but price is subject to change.

**STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC., of MINICAM PHOTOGRAPHY,** published monthly at Cincinnati, Ohio, for October 1, 1946. Required by the Act of Congress, August 24, 1912, and March 3, 1933.

Publisher—Automobile Digest Publishing Corp., Cincinnati, Ohio.

Owners—Automobile Digest Publishing Corp., Wilbert Rosenthal, James Rosenthal, Aron M. Mathieu, all of 22 East 12th Street, Cincinnati, Ohio. There are no bondholders, mortgages, or other security holders. Sworn to and subscribed before me this 20th day of September 1946.

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## AXEL'S ANGLES

(Continued from page 76)

competes violently for attention. A trip to the public library and about a half an hour of browsing through books on fashions and costumes worn throughout history would have given many ideas that would have added to the picture. Technically, it is a very good picture; I hope that Mr. Warren will take it over, for, with such a model, superb pictures can be made. After all, in making a picture, it is not the mechanics but the thought that counts.



OLD ITALIAN WOMAN by Charles Willey

The more I look at this picture, the better I like the very simplicity and unaffected expression. The shawl is definitely hers; she is wearing it as she has for years. You can see that the trials and tribulations of life have left their mark on her and yet, in her expression, she gives evidence that she can make a jest or accept the vicissitudes of life as her common lot.

Technically, she should have been moved away from the background about four feet and the print should have been

cropped as marked so that the face will come into the picture by being raised slightly from the geometric center.



JEFFERSON MEMORIAL by John E. Hicks

Before you can break the fundamental rules of composition, it is necessary to know them. Composition is nothing more than the sum total of experience in good taste, in all times, and in all things. The heavy black masses of leaves overweigh the centrally placed memorial whose architectural beauty has been butchered. The foliage is strictly a matter of choice of viewpoint and by exploring the immediate area where the picture was taken, a combination of branches, trees, and leaves may be found that would enhance the majesty and beauty of the memorial. A careful study of photographic magazines over a period of time would show numerous examples of framing buildings with foliage that adds to the structure and composition of the photograph.

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## UNIQUE and ISOLATED

(Continued from page 64)

conscious mind I plant only the seeds," Haz explains. "Why do I bother with so many details, so many drawings, if I am only seed planting? It is because once I convince you that what I say is sound and logical, your sub-conscious mind will go to work. You will then begin to control images automatically without thinking of dominance, mergers, rhythm, tone, and the rest of the visible differences. You will do these things sub-consciously and naturally."

**Haz the Teacher**

Many Haz pupils find the semi-rotund maestro's personality almost as fascinating as the course he teaches. Now bluntly outspoken, now cagey as a politician, now nourishing the fires of his own ego—and again drenching them with self-deprecia-  
tory remarks, he ripples up and down the scale of his own emotions like a pianist practicing exercises.

Haz was born in Zvolen, Czechoslovakia, enough years ago to have conveniently forgotten the date. He received his education in Hungary, Germany, France, and England, where he studied under Franz von Stuck, and Philip A. de Laszlo. Some of his classmates became well-known under Hitler by toadying to the Hitler regime. Haz places them in the same biological category as lice. "Most of them," says he, "have now reached their real talent levels and become street-cleaners."

Haz had two reasons for migrating to the United States. For one thing, he had always nourished a yen for traveling. For another, his early interest in photography, dating from his employment as a retoucher by Strelisky of Budapest, was overwhelmingly revived upon seeing an American-made movie in Munich in 1911. He became obsessed by the desire to study American advances in graphic art first-hand.

With assets totaling twenty-five dollars in cash, luggage, and plenty of optimism,



**PORTRAIT** by Helene Sanders. The shadows in this picture were softened by light reflected from walls, ceiling, and floor, and by the careful placement of reflecting matt surfaces.

he arrived in New York in 1913 and got a job on the *Morning World*. A few years later he was hired to take charge of a Los Angeles art school, where he remained until the American entry into World War I filtered his students away like melting snow. Classed as an enemy alien, he drifted from one menial job to another until 1918 when he dusted off his camera and took up photography again. By 1921 he had his own studio, and not long afterwards he became a neighbor of Edward Steichen at the Bryant Park Studios.

"I thought this was pretty good—being next to Steichen," he says ruefully. "I didn't even mind if I had to call him Mr. Steichen while he called me just Haz. But when I saw that nobody accepted me as a real first-rater, I decided to take up teaching again and resume my analysis of Steichen and other first-raters to see what made them tick."

Thus, like Moholy-Nagy, the late Alfred Stieglitz, and other pioneers in photography, Haz did not originally formulate



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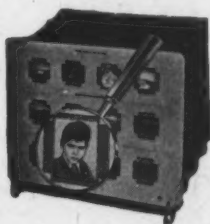
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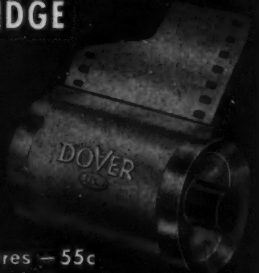
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an analytical approach to picture-making because of a missionary ambition to benefit mankind in general. Instead, he was literally forced into this work by insistent inner drives. With Moholy-Nagy and Steiglitz, the motivating inner drives were revolt against imitativeness; with Haz it was revolt against both "my own ignorance, and the hypocrisy in the teaching methods of the past."

"As a teacher of photography," says he, "I was in the same boat with my contemporaries who couldn't answer the simplest question an intelligent student asked us. Whenever I got caught by a question, I alibied myself by saying that my English wasn't good enough for explaining things. Always I was crawling under my accent and hiding there, shivering. This I hated."

IN search for an incontrovertible theory underlying the practice of picture-making, Haz haunted the New York libraries where he pored over every scrap of art literature he could find printed in five languages. "I seemed to be butting against a rock wall" says he. "Leonardo da Vinci, Boecklin, Delacroix — all of them constantly contradicted each other. Contemporary critics and teachers did the same. Finally it became clear to me that in order to teach my students the honest, practical knowledge they needed, I would first have to dig it out for myself."

It was during the early 20's, after Haz had correlated and defined what he described as "twelve visible differences

VIEW FROM MINARET SUMMIT BY CEDRIC WRIGHT



which by necessity were present in all pictures" that he was jeered by press and public alike. "Even so," says he, "the few people who applied the twelve visible differences had excellent results. Valentino Sarra and Leon de Vos, who were then my assistants, learned to apply them quickly and soon advanced above me.

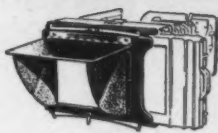
Haz, now a naturalized citizen (and after a divorce from an artist's model some years ago, a confirmed bachelor) speaks German, Hungarian, and Spanish, in addition to English. In Hawaii, his pupils founded "The Hazites of Honolulu." In Mexico the classes were almost riotous. Canadian students, on the other hand, are quiet and decorous, while in Japan he was never able to get an answer to his questions. No pupil, he was told, would dare be so disrespectful to a teacher as to venture an opinion of his own!

While conceding that a number of Japanese and European photographers do excellent work, Haz is convinced that America has produced more than its share of the world's greatest. "First comes God. then comes Steichen and Steiglitz in a dead heat," says he. "Then comes nothing, then comes nothing some more, then comes the best work of Weston, Bruehl, and Moholy-Nagy. After that comes other fashion photographers like Hoyningen Huene, some ain't-it-a-shame makers like old Mathew Brady and Eugene Atget, and a few pictorialist non-retouchers like Man Ray. You agree with all this, yes? Well, no matter. The very best photographers in the world—" and Haz's faded blue eyes glint with gentle malice when he says this, "—are the moving picture makers. Not the still cameramen—I mean the movie cameramen. They are masters of image control."

Despite being fascinated by the photography in American-made movies, Haz does not advise young pupils interested in making a career of photography to take up movie making. It is a difficult field in which to get started. In his opinion, color work—particularly retouching—promises to develop into one of the most profitable fields in photography.

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SINCE the majority of his pupils are people interested in photography solely as a hobby, most of his lectures are slanted toward salon work. This, however, does not prevent Haz being a champion of the non-pictorialists as well. "All pictures are justifiable in their own time and place," he says bluntly. "Some people hate cats, others hate pictures which show poverty and misery. But if a man prefers a picture of a drunken bum starving in a gutter to that of a pretty girl holding a parasol, he is simply exercising his inalienable right to like what he likes. There is as much a place for I-hereby-report pictures in photography as there is for life-is-beautiful and the purely escapist forms of art. The logic of tolerance demands that no picture be judged either a masterpiece or a dud because of its subject matter."

As a teacher, Haz is a non-conformist of the first water. Lamentably lacking, perhaps, in the essence of artistic showmanship, he wears no weird clothing, has no cultivated tics, and has never stalked up to a spotlighted speaker's rostrum preceded by nine naked nymphs playing basoons. As unique and isolated in many respects as the course he teaches, Haz is not a man toward whom another man can retain neutral feelings. Yet, though loved by the majority and heartily damned by the few, the least that can be said of him is that he makes people think more about their pictures *before* they shoot.



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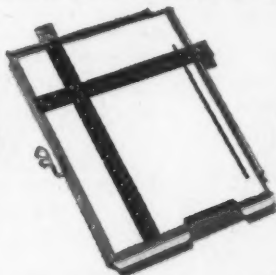


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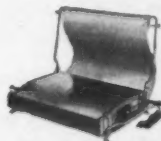
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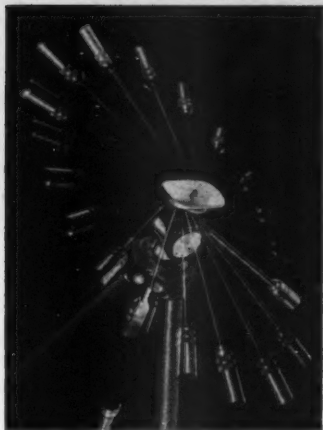
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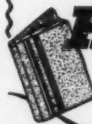
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(Continued from page 68)

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on a blue-green color. At the end of the developing time, the emulsion side will have an overall fog, and show only a weak negative image. The film is then washed for five minutes and then "cleared" in the clearing and fixing bath.

The emulsion side now begins to take on a sepia hue. After a one-minute rinse, the film is bleached for ten minutes. After a few minutes in the bleach, a positive blue-green image appears on the back of the film and a positive sepia image on the front. The full color image can be seen by transmitted light, but it will appear dull and clouded.

A one-minute rinse is then followed by a five-minute fix in the same solution that was used for clearing. A perceptible improvement in color rendition takes place during this step.

After a ten-minute wash in running water, the water drops are removed and the film dried. The color image will remain clouded, and the two sides will seem quite different until the film is dry.

The manufacturer recommends removal of the water drops by immersing the film for one minute in a solution of Kodak Photo-Flo, or as a less desirable alternative, gently wiping the film with a photo chamois.

My own method was the same as the one I use for ordinary processing: immersion in a wetting bath made up from one teaspoon of Dreft to a gallon of water, and then dipping in a solution one-tenth as strong. Due to the penalties at-



tached to being discovered stealing a critical item from the kitchen, I may have to use the more expensive substitute next time.

# THE COMPLETE PROCESSING SCHEDULE IS:

Step	Solution or Procedure	Remarks	Temp. in F.	Time in Minutes	Total min. at end of step
1	First Developer	Temperature tolerance $\pm 1/2^\circ$ F. Adjust carefully according to instructions.	68°	15	15
2	Rinse	Running water.	65-72°	1	16
3	Hardener	Room lights can be turned on after 3 minutes.	66-70°	5-10	21-26
4	Reversal Exposure	Expose each side for 5 seconds at 1 foot from a No. 1 Photoflash lamp. Do not wash until after exposure.		Reset timer to zero.	
5	Wash	Running water.	65-72°	5	5
6	Color Developer		66-70°	25	30
7	Wash	Running water.	65-72°	5	35
8	Clear	Clearing and fixing bath. Save bath for use in step 12.	66-70°	5	40
9	Rinse	Running water.	65-72°	1	41
10	Bleach		66-70°	10	51
11	Rinse	Running water.	65-72°	1	52
12	Fix	Clearing and fixing bath.	66-70°	5	57
13	Wash	Running water.	65-72°	10	67
14	Remove water droplets	Use Kodak Photo-Flo or wipe carefully.	65-72°	1	68
15	Dry	Same method as black and white films.			

Explicit directions for mixing the chemicals are given on the cans, which may be bought separately or in a kit of five cans. I believe the manufacturer deserves particular praise for the superior packaging and for the clarity of the instructions.

The directions state that solutions are best when used immediately after preparation, but will keep for two weeks if unused, or for one week if partially exhausted. Solutions should be kept in full, tightly stoppered bottles. A one-gallon kit will process 64 four-by-five films or their equivalent.

Tank processing is the only satisfactory method. Ordinary photographic materials are satisfactory, but it is best to avoid metal tanks for the bleach, as even stainless steel will be injured by prolonged contact with this solution. While it is convenient to have six tanks, five for the solutions and one for the wash, only two tanks and a washing tank (I used a stoneware crock for washing) are sufficient if your work is properly organized, since

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all of the steps except the rinses are long enough to allow ample time for preparation of the next solution.

A schedule for two tanks and a washing crock would be:

Step	Solution or Procedure	Container	Starting Time	Preparation
1	First Developer	Tank 1	0	
2	Rinse	Crock	15	Prepare color developer in Tank 1.
3	Hardener	Tank 2	16	
4	Re-exposure	Crock	26	
5	Wash	Tank 1	31	Prepare clearing and fixing bath in Tank 2.
6	Color Developer	Crock	56	
7	Wash	Crock	61	Empty and clean Tank 1.
8	Clear	Tank 2	61	Pour bleach into Tank 1.
9	Rinse	Crock	66	
10	Bleach	Tank 1	67	
11	Rinse	Crock	77	
12	Fix	Tank 2	78	Empty and clean Tank 1.
13	Wash	Crock	83	Prepare wetting bath in Tank 1.
14	Wet	Tank 1	93	
15	Dry		94	Empty both tanks; Clean Tank 2.

All tanks must be thoroughly drained and flushed several times before being used for another solution, and the solutions brought to the proper temperature before starting, if this system is used. There are no hurried changes, the shortest preparation interval being 11 minutes between steps 6 and 10, when the color developer in Tank 1 is replaced with bleach.

Ektachrome is intended only for user processing and will not be processed by the manufacturer.

Daylight type Ektachrome has an A.S.A. exposure index of 12; this corresponds to Weston 10 or G. E. 16 on earlier meters. Type B for artificial light has an exposure index of 10, equivalent to Weston 8 or G. E. 12. Type B film is balanced for 3200° Kelvin lamps, but a color compensating filter is available for use with Photo-flash illumination.

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## DON'T SHOOT IN THE DARK!

(Continued from page 40)

times. The photographer must not only watch the effect it creates upon the model's face, but also watch the effect it has upon the other light. To clarify this point, let's leave the original light where it is and set up another No. 2 Photoflood at a 45 degree angle on the right hand side of the camera. (Figure 4). Again disregarding the overhead light, you will notice that although some of the deeper shadows have opened up, the new light has created cross shadows. Cross shadows tend to accentuate smile lines and other creases unpleasantly, while the use of two lights creates double highlights in the eyes. The unwanted highlights can, of course, be retouched on the negative or spotted out on the print. Rather than invite this extra work, however, why not circumvent it? If you feel you need a fill-in, use a weaker light at a distance and angle from the model where it does not show a reflection in the eyes (from the camera viewpoint), or use a piece of white cardboard or cloth to reflect light from the main source to the shadow side of the face.

Spotlights or floods turned upon the background, used for backlighting, to accentuate the texture of cloth, or to create a hot light coming from behind and to the side of the subject are secondary lights and should not be allowed to infringe upon your main light. The main light, the light that illuminates your subject from the camera viewpoint, is the light to be experimented with and concentrated upon. Not until you can actually "see" that it is right in your groundglass or viewfinder, are you ready to turn your attention to the model's expression and the camera mechanics of making a picture.



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## NEW DEAL IN FARM PHOTOGRAPHY

(Continued from page 36)

Godsey, Joe Clark and Winston Pote, a new kind of farm photography was worked out.

To describe it best, I'd like to use the words of one of my old teachers, Nick Haz. "Most photographs," he'd say, "are divided into three groups: First, you have the 'life is beautiful' group. Salons hang these kind all the time, calendar companies employ them faithfully, and little children, old ladies, and practically everybody else likes them. At their best such pictures have a lyrical quality.

"Second, you have the 'ain't it a shame' picture. These came into national prominence when the Farm Security Administration under Roy Stryker sent socially conscious photographers into slum districts to show that 'one third of the nation was poorly clothed, poorly fed, and poorly housed.' These pictures were used to implement many New Deal bills to supply federal housing aid in the poorer states. Many photographers, especially those with a leftist slant became well known for their 'ain't it a shame pictures.'

"The third group is called, simply, 'I beg to report.' This is the documentary picture without any cutting edge."

I don't know whether the editors of *Farm Quarterly* were familiar with Nick Haz's handy categories. In the end the editors married the "life is beautiful" picture with the "I want to report" picture to achieve an effect of their own.

This kind of photograph has since grown popular. By defining it as we did here, and showing a few examples and telling how they were made, I thought you might enjoy shooting a few yourselves.

One of the nicest I have seen is that typifying a New England rural life, page 29, and it was made for *Farm Quarterly* by Kosti Ruohomaa. Incidentally he sold his very first picture to MINICAM just 9 years ago.

Kosti's low camera angle, two feet off the floor, picks up what otherwise might

be a routine occurrence. The atmosphere details the family cat snoozing on the chair, the position of hands on the clock, ruffled curtains, and the curving lines of the fine old farm chair, give the feeling of bedtime hour.

The main light source was GE 22 flash-bulb off the camera to the right about 90 degrees. Fill-in light was a No. 5 flash to the left off the camera three feet. Exposure on Supreme film was 100th/sec. at F:22 and the print was made darker than normal to enhance the night effect.

Even the simplest of family photo records can be made more interesting and long lived. An inexpensive camera, a tripod, and two photofloods is all the equipment you would need for a similar shot in your own home.

## PRINT DODGING WITH DEVELOPER

(Continued from page 49)

time must be increased. On unusually flat negatives the time must be shortened, i.e., the same principle as reading the meter on landscapes. This same method of meter determination of the exposure time may be worked out on the enlarger, substituting the diaphragm for the rheostat, and holding the meter at the lens. Some lower reading than 30 must be chosen as a standard. Perhaps 10. For printing Bromide papers or lantern slides, a tissue paper sandwich, about a dozen sheets, cut to size, bound in tape and laid over the print box diffuser glass in conjunction with a turned down rheostat, will increase exposure time manageably.


One-light printing boxes should be built in such a way that the light socket slides in a track inside the box. I have installed separate switches on my two-light printer, in this way it is possible to favor one side of a negative needing such printing. Also a print may be very slowly and evenly immersed in the developer so that one side receives 10 or 15 seconds head start.

As a carbonate contaminated waterbath may accelerate the overall development of an Amidol saturated print, to an alarming degree, the water must be renewed often.

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## CHRISTMAS MOVIE

(Continued from page 67)

to complete the entire action.

Following are the sequences used for giving the film continuity:

**NO TIME AND A HALF FOR SANTA.** This scene shows Santa's busy workshop filled with toys—a tiny plywood horse rocking on its base, a doll with a bead head and a wire body, a cradle, a drum and bugle taken from a lapel pin, books made from advertisements, a rocking chair, and many many other tiny things. At his work bench stands wire-bodied Santa with features painted on his bald head, a small red bead for his bulbous nose, and cotton for his hirsute adornment. He is appeared in a red suit, and even wears black leather boots. In his hand he holds a hammer, which he moves up and down as he constructs a wooden sled.

**A LETTER TO SANTA.** Here a boy sits wistfully at the desk in his room, holding a tiny quill pen as he writes to Santa.

**THE LETTER STARTS FOR THE NORTH POLE.** In this scene the boy, dressed in outdoor clothing, stands at a street corner and reaches up to drop his letter into a green cardboard box.

**A BIG ORDER.** The scene shifts back to Santa, showing him bewilderingly raising his hand to his head as he peruses the amazingly long letter.

**A VERBAL ORDER.** Similar to Santa's workshop is the store in this setting. Surrounded by toys, Santa sits cross-legged upon a counter as he leans to listen to another boy whisper his wishes into his cupped ear.

**SANTA'S ARRIVAL.** Santa arrives in a rousing blizzard created by throwing artificial snow into an electric fan at the side of the stage. Over the roof of the house he comes in his reindeer-drawn sleigh pulled by a hidden string. He moves to the chimney from which pours real smoke.

**DOWN THE CHIMNEY.** Comfortable and inviting is the miniature living room with its old-fashioned, log-filled fireplace with real greens above it, poinsettia plants

in thimble receptacles on its mantel, and red stockings fastened to the front of it. Out of the fireplace crawls rotund Santa, dragging his heavily laden sack behind.

**CAUGHT.** From a wing back chair made of kid gloves peeks a sleeper-clad boy, spying upon Santa as he unloads his toys before a Christmas tree decorated with icicles, glass beads, and candy canes.

**TIME OUT.** After a strenuous day Santa, lifting to his mouth his clay pipe, once part of a Saint Patrick's Day favor, relaxes as he sits on a lollipop stick chair and toasts his feet on a pot-bellied stove constructed of a rubber ball, an inkwell, a fountain pen, and other discarded articles.

**HAPPY DREAMS.** Lying in a holly-decorated bed, weary Santa sleeps under bright red covers. His suit is carelessly tossed over a rocker, and his empty bag rests on the floor.

**CHRISTMAS MORNING.** In this scene of typical Christmas morning confusion, a boy sits before a blazing fire, untying his gaily wrapped packages, the papers of which he scatters about him. He blows his horn, beats his drum and rocks on his horse.

**CHRISTMAS JOY.** From the warm comfort of the interior the scene shifts to the outdoors where children try out their various gifts. A stocking-capped, snow-suited boy comes belly-flopping down the hill on a red sled manipulated by a string. Just as he reaches the bottom of the incline the sled overturns and he takes a spill. On the pond are two figures, one wearing tights and the other a full ballet skirt. Bent in realistic skating positions, they almost outdo Sonja Henie as they gracefully skate and rapidly spin from their suspended strings. A skier, stooped to the proper position, speeds downhill.

Shown in synchronization with Christmas music, you will have a movie ecstatically appreciated by your juvenile audience, for almost all children are enchanted by anything of Lilliputian proportions. As for you—you'll find the making of such a movie so fascinating that you will want to do a whole series, on other subjects.

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## DREAM CAMERA

(Continued from page 47)

practical camera that might well become standard with amateurs as well as professional magazine photographers. Professional cameramen exert more influence upon the amateur choice of equipment than many people realize. Whenever a magazine cameraman appears on a job, amateur hobbyists from far and wide gather to examine his equipment and question him about cameras.

Not being satisfied with merely asking magazine photographers what they wanted, I also queried manufacturers and designers. The best answer concerning the camera of the future came from Neal Hulstein of the Heiland Research Corporation. Said Mr. Hulstein: "The camera of the future will have many refinements not found in present day equipment. These refinements will be most emphatically shown in functional streamlining as well as with built-in features which we now call accessories. The automobile industry affords a typical example of what is coming. To my mind, the photographic industry is approximately in the same stage as the automobile industry was in 1920. Naturally many manufacturers are very hesitant to comment on ideas which they will try to incorporate in equipment a few years hence, since it would disclose to the trade and to their competitors ideas which have cost them a great deal of money."

Thus, though the future undoubtedly promises better camera equipment, it is impossible to foretell how soon this equipment will be available. In some of the present equipment, the actual speed of shutters is only about fifty percent of their rated speed. As Wegee puts it: "Like other photographers, most of the features that make my camera fast have been incorporated by myself. If I can make a camera faster and easier to operate, why can't the manufacturers do the same with post war cameras?"

Five will get you ten that they can—and will.



## THE STEPHENS IDEA

(Continued from page 53)

an art medium much as tempera painting, lithography, linoleum block cutting, etc. A three hour course can serve as a core around which to develop photography as an aesthetic and creative stimulant. The basic course is needed as a prerequisite to the professional training given in the senior year.

Vocational photography is one of the fields offering interesting opportunities for women as the work in nearly every phase is within the easy range of the average woman's physical ability. Likewise it can be adapted to part-time or full-time work. Many other courses can be correlated with this vocational phase of photography as photography students are expected to have a well rounded general education with special emphasis on the humanities, psychology, salesmanship, social science.

Students in vocational photography can obtain considerable work experience while at college because a campus photo staff can make illustrations for the school's newspaper, monthly literary magazines and the school annual.

Something of the increasing interest in photography among colleges was seen in the high quality of work which was sent to the first national inter-collegiate photography show sponsored recently by Kappa Alpha Mu, national honorary photography fraternity, at the University of Missouri. A traveling exhibit of 50 prints was selected from the total of 180 prints received from sixteen colleges and universities.

With increased demands from students for training in photography it is inevitable that there will be more institutions like Ohio University, Athens, Ohio, which offers the Masters degree in photography and Stephens College which issues a vocational certificate.

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# SALONS AND EXHIBITS

★ FOLLOWS P. S. A. RECOMMENDED PRACTICES

Closing Date	Name of Salon	For Entry Blank, Write to	Number of Prints and Entry Fee		Dates Open to Public
Exhibit to see	★Twenty-first Annual Salon of Photography.				Museum of Fine Arts of Houston, Houston, Texas, Oct. 13-Nov. 3
Exhibit to see	Seventh Annual Vancouver International Salon of Pictorial Photography.				Vancouver Art Gallery, Vancouver, B. C., Canada, Oct. 22-Nov. 10
Exhibit to see	★1946 Exhibition and Convention of the Photographic Society of America.				Memorial Art Gallery, Rochester, N. Y., Oct. 30-Nov. 2
Exhibit to see	Ninth Rhode Island National Salon of Photography.				Nov. 1-18
Exhibit to see	★Eleventh Annual Western Ontario International Salon of Photography.				Elsie Perrin Williams Memorial Public Library and Art Museum, London, Ont., Canada, Nov. 1-23
Exhibit to see	★Thirty-seventh Chicago Camera Club Salon.				Chicago Camera Club, 137 N. Wabash Ave., Chicago, Ill., Nov. 3-Dec. 1
November 4	Fifteenth Annual Minneapolis Salon of Photography.	R. L. McFerran, Chairman, 816 Medical Arts Bldg., Minneapolis 2, Minn.	4	\$1.00	Minneapolis Institute of Arts, Minneapolis, Minn., Dec. 1-31
November 17	★Second Salt Lake International Color Slide Exhibit.	Dr. C. E. Barrett, Salon Chairman, Box 246, Salt Lake City, Utah.	4 2x2 and/or 4 larger transparencies	\$1.00 each group	University of Utah, Salt Lake City, Utah, Dec. 1-8
November 18	Fourth Montreal All-Canadian Salon of Photography.	George Fearnley, 1280 Bernard Ave., Outremont, Montreal 8, Que., Canada.	4 monochrome and/or 4 colored prints	\$1.00	Museum of Fine Arts, Montreal, Que., Canada, Nov. 30-Dec. 15
November 19	★First Hudson-Mohawk International Salon.	Mrs. E. Lehman, Salon Secretary, 445A First St., Albany 5, N. Y.	4	\$1.00	Albany Institute of History and Art, Albany, N. Y., Dec. 11-Jan. 5
November 19	Eighth Annual Atlanta Salon.	Mrs. Hal Drake, Secretary, 685 Morningside Drive, N. E., Atlanta, Ga.	4	\$1.00	High Museum of Art, Atlanta, Ga., Dec. 1-15
November 30	30th Annual International Salon of Pictorial Photography.	Lynton Vinette, Secretary, Camera Pictorialists of Los Angeles, Los Angeles County Museum, Exposition Park, Los Angeles 7, Calif.	4 prints 4 color slides	\$1.00	Los Angeles Museum, Exposition Park, Los Angeles, Calif., January
December 9	★9th Annual Springfield International Salon of Photography.	M. Louise Lochridge, Salon Secretary, Springfield International Salon of Photography, The George Walter Vincent Smith Art Museum, Springfield 5, Mass.	4	\$1.00	The George Walter Vincent Smith Art Museum, Springfield, Mass., Jan. 2-22
December 10	★Twelfth Annual Des Moines International Salon of Photography.	Walter Vittum, Salon Director, Y. M. C. A., Des Moines, Iowa.	4	\$1.00	Y.M.C.A., Fourth Street and Keosauqua Way, Des Moines, Iowa, Jan. 1-20

When writing for Entry Blanks, mention MINICAM



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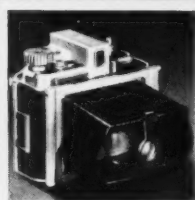
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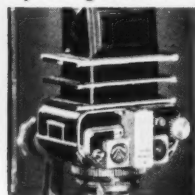
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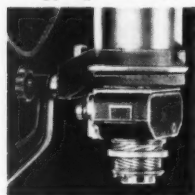
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